1946

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FEBRUARY 1946

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Beside me singing in the Wilderness —
And Wilderness is Paradise enow.

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MAHIYA

(IN PUNJABI)

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K. L. KAHAN

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A Screen Masterpiece of Suspense mystery and thrills.

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With:- ANANT PRABHU ☆ GULZAR ☆ NAWAZ AHMED ☆ HARI MOHAN ☆ PREM KUMAR & ARVIND KUMAR

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Directed by:- **K. L. KAHAN**

Produced by:- **B. A. JOSHI**

Story, Dialogues & Songs :-
Fida Shahjehan Puri.

Music :-
Nisar Bazmi, K. Narayan Rao

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JAY PICTURES

JYOTI STUDIOS, :: KENNEDY BRIDGE

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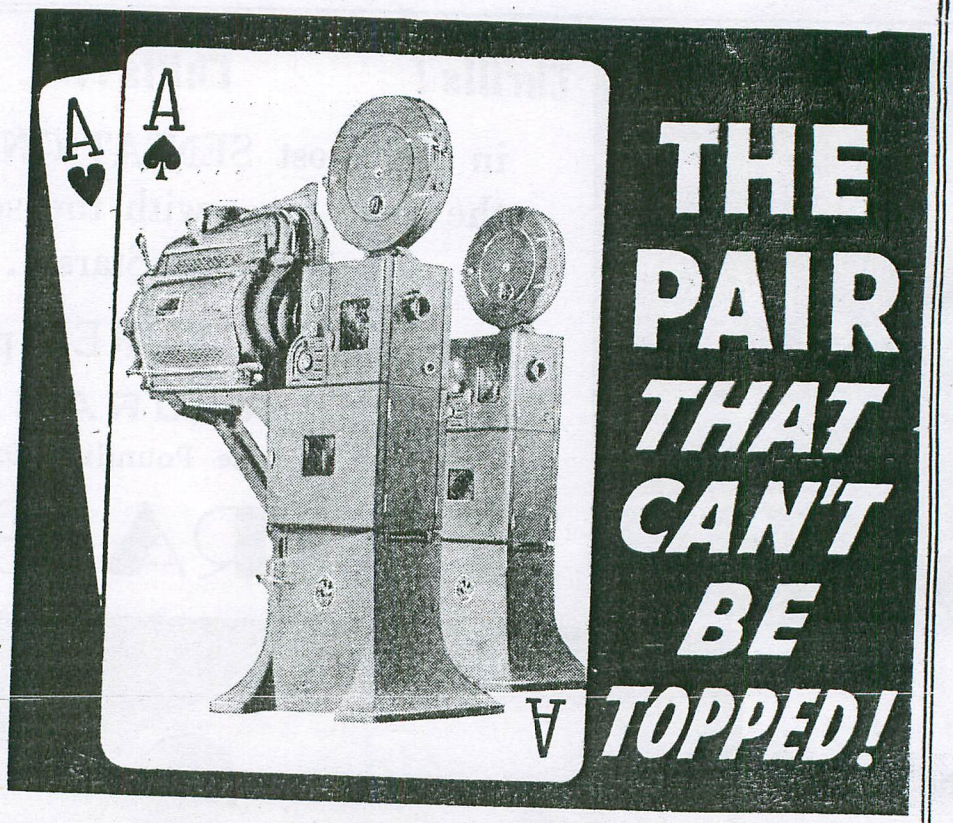

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Telephone: 26752

Editor: BABURAO PATEL

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Stop and Listen

With the end of the war unemployment is multiplying in the country. The uniforms are coming back home in thousands every month and within a very short time not even the weight of the medals on some of them will pay for the washing charges required to keep these uniforms well washed and pressed. Those who fought and toiled for the freedom of millions are now themselves free, quite free, to starve to their hearts' content in a world "free" of Fascists and Nazis.

The "Wanted' columns of the different daily papers once again read like "Agony" lists with thousands in frantic search of some employment. Gone is the synthetic swagger of the khaki-clad war dignitary, from the Colonel down to the sapper, and in its place is seen a weak affable smile which anxiously inquires for some job round the corner.

The Government have many a pet scheme of employment in their planning pocket but all these schemes will take years before a heavily indebted government can even touch the fringe of the severe post-war problems facing them. It is a dark vigil of years and already mass starvation is on the march.

Industries which assumed balloon proportions during war have suddenly flattened on the postwar rough road of reconstruction. The period of transition from war to peace promises to be an age of agony to one and all. The rupee which was not worth the silver it contained during the war boom has suddenly started looking as big as a cart-wheel and has already begun to buy more food than a year before. The tragedy, however, is that millions in this country have neither food nor money to buy the food. The war has left behind only greater appetites and more stomachs to fill.

Small cottage industries which had cropped up like mushrooms to meet the numerous war-time wants have closed down suddenly throwing millions out of employment. The major industries which had fattened on the war inflation have been suddenly checked throwing the economic stability of the country out of gear and millions more on the road to starvation.

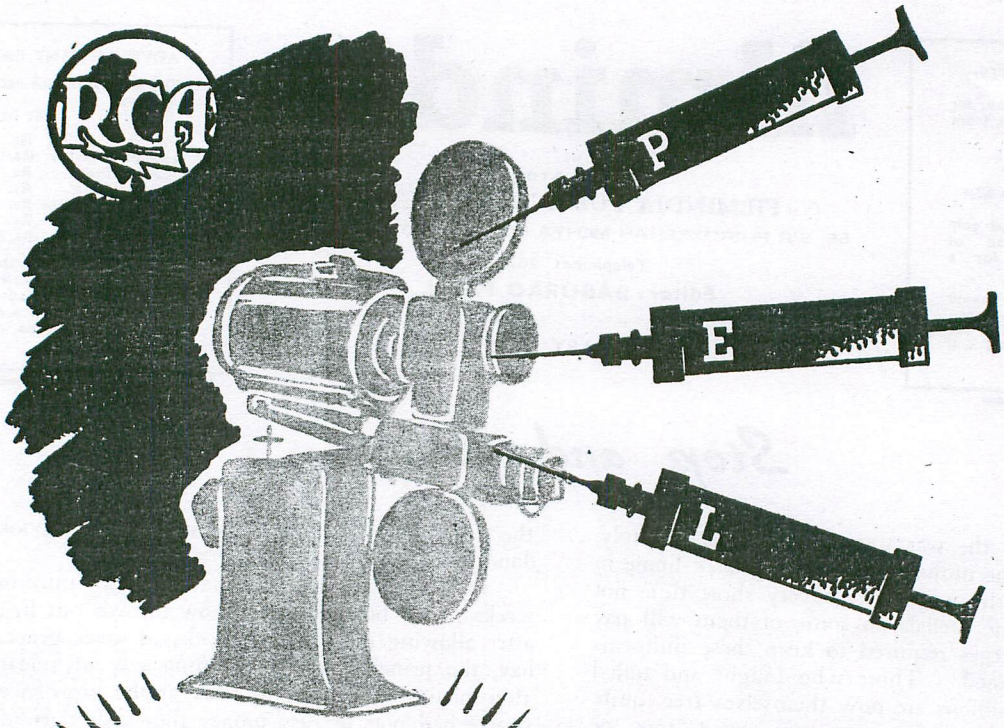
Like other industries, the Indian film industry has already started on its backward journey of returning to normal times. And let us tell you that it is going to be a rough journey of jolts and jerks which will break many a traveller on the way.

Already the cinemas all over the country are showing over 40 per cent slump in their daily takings. At several important towns the extra comfort of advance bookings has been stopped. As there are no queues any longer at the ticket-windows there is no need for any booking to be done in advance.

Pictures which would have run a minimum of 15 weeks in the boom days are now thrown out in six weeks, after allowing the last two weeks as sheer grace. In Bombay, the principal money-spinning city of release, picture after picture has failed to click at the box-offices. When people had pots of easy money they didn't mind what rot they saw but now with unemployment in the country and starvation round the corner, a rupee is carried in two hands with a reverence not so easy to be enlisted in favour of poor entertainment.

The ball of depression started rolling down with the reception which "Humayun" got. The producer had spent on this picture several lakhs to make it as attractive

Sushila Rani makes "Gvalan," a romantic picture. It is produced and directed by Mr. Baburao Patel.



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To-day PEL SERVICE has become a name you can trust, and has been recognised by every theatre manager as the finest Service available in the country.

PHOTOPHONE EQUIPMENTS LTD.

BOMBAY • CALCUTTA • LAHORE • DELHI • MADRAS • KARACHI

Veera makes a splendid addition to our screen talent in "Shikari", a social story of Filmistan.

as he could with money and imagination. The distributors who had purchased the provincial rights paying high ceiling prices had expected "Humayun" to run two hundred weeks in Bombay. The picture, however, despite its heavy newspaper boosting, failed to click at the box-offices—almost at every town in the country. 'Humayun' heralded the change of the tide.

The crazy producers, intoxicated by their war profits and easy success during the last five years, had many more costume pictures to release still. All these were swept down with the current of depression and some stupendously expensive pictures like: "Lakha Rani", "Amrapalli", "Mumtaz Mahal", "Phool", "Shirin Farhad", "Bhartruhari", "Babar", "C.C.R, Nav Jawan", "Ratnavali", Veer Kunal" etc. paid the penalty of failure at the box-offices—losing untold lakhs for their producers. Pictures which had been planned to become world-beaters beat a hasty retreat from every important cinema in every important town.

The socials which usually commanded a larger patronage went off the screen like useless platform tickets after the departure of the train. Only a couple of pictures clicked at the box-offices as sheer flukes and neither the producers nor the people knew why they did so.

Whether we like the fact or not the slump has already arrived in the Indian film industry mainly because of the fast-changing economic conditions in the country. Increasing unemployment, shortage of money, starvation and increasing quality consciousness are all contributing their bit to hit the indigenous film industry rather badly.

What little money the people can spare for entertainment these days in the midst of ever mounting expenses is spent on American pictures which decidedly give a better value than any Indian picture. Even the present day noisy patriotism of our people could not prevent M.G.M.'s "Bathing Beauty" from running 11 non-stop weeks at the Metro in Bombay and both the masses and the classes enjoyed this superb picture. And why shouldn't they, seeing that the people got a hundred-fold return for their admission money—something one can never dream of getting from an Indian picture. The Yanks are living on merit and their merit is sheer quality. You can hardly say that of the Indian pictures with all the patriotism in the world rushing through your veins.

Leaders like Sardar Vallabhbhai Patel may well ask the people to see Indian pictures all the time, good or bad. Politicians in the van of our nation's struggle for freedom cannot say anything else. Round the world, whatever clime or nation, all the patriots will repeat the very same slogan. But mere patriotism does not run an industry—certainly not the industry of entertaining millions, who demand novelty, entertainment, art and quality every time they spend their hard-earned money.

The film industry needs ever changing novelty in entertainment wedded to spectacle and quality. India has been trying to run a race with Hollywood for the last thirty years and today our industry instead of gaining even a day is, to be honest, at least 1000 years behind Hollywood in technique and quality. With this shameful record we can not possibly dream of competing with the Americans on their soil, as some Indian experts are threatening to do. On the other hand our producers had better look about their own field because the latest statistics reveal that American pictures have done record business in India in 1945 and hope to do better in 1946. And once again why shouldn't they, seeing that the Indian film people have neither the brains nor the enterprise to compete with them?

Mehtab with the other sex sprinkling in "Bairam Khan," a picture of Standard Pictures.

INQUALAB

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CHITRA LEKHA

(A new find)

with HEMARATI, HASAN, TALISH, RAMESH
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C. P. BHATT

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Story & Songs:
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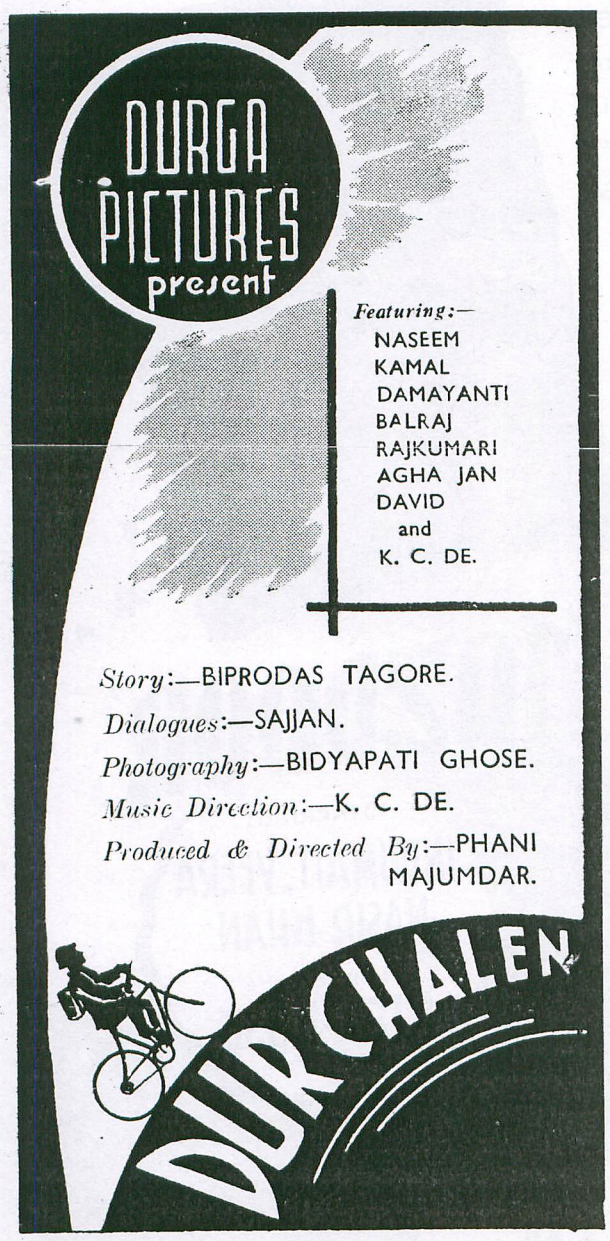

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The sudden end of the war has left Hollywood better off than ever before. The American producers have consolidated their wartime experience and are now ready to cash on it. Already big peace-time productions are on the anvil and within a very short time Hollywood will once again be on the top of the world of entertainment as it has always been. Hollywood has turned the post-war slump into a greater opportunity to give better entertainment to the world.

Let us now see how our producers are meeting the post-war depression. Afraid of losing their petty war-time gains the first wail they raised was for official protection against foreign competition and this without an inch of improvement in technique and quality. The wail was a misuse of the prevalent patriotism and the bureaucratic alien rulers, as has been their wont, turned a deaf ear towards it.

Our producers had no counter against this official action and with their usual lack of enterprise they have now begun cutting down the accommodation in their own home. Big production plans have been revised overnight and quality—what little we ever had—has been scrapped out of calculation. Our producers, with very rare exceptions, have now started producing cheap stunt pictures and in doing so are trying to put the clock back twenty years. They are anxious to keep their war-time profits and permit the film industry to drift as best it can without any one worrying about. it. Our producers are already searching for cheap writers, cheap technicians, cheap artistes and cheap materials. Add to all this their cheap intentions and imagine our future film product which is destined to entertain millions and to compete with the foreign pictures.

This is certainly not the manner in which an highly important industrial community should meet its problems. At best it is a cowardly way out seeing that the world is a much smaller place these days and foreigners are too near to miss rubbing our shoulders with.

Years ago that American motor magnate, Henry Ford, said that he would pay more and more wages to his men till every one of them owned a car of his own. With this principle in practice that man built the world's largest fortune, and he has lived through a dozen trade slumps and a terrific high-pressure competition. Here, in India, we have producers who, with the very first bump on their head, are cutting down even their daily vegetable expenses. May we know how such people deserve any official protection or for that matter any national patronage?

The film industry in India has quite a few associations intended to look after its interests. But these associations seem to be peopled with a crowd of unenterprising folks who meet every week-end to cut down newspaper publicity budgets or choke off newcomers from their own preserves. Not one of them seems to be having the foresight and the courage to fight the fast spreading trade depression in the Hollywood manner inspite of the blatant fact that millions more have learnt to see motion pictures during the war we have just put an end to.

All these millions of new film-goers are going to be shown cheap stunt thrillers and when these people get disgusted with their precious national product they will be mercifully pushed into the lap of the Americans.

Is that the way we are going to compete and progress?

1946

BRINGS TO YOU ENTERTAINMENT ELITE....!

MOTION PICTURES WHICH WILL ENTERTAIN AND YET DEAL WITH INTIMATE HUMAN PROBLEMS!

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SHOBHA
KANU ROY
:PRODUCER:
G. MUKHERJEE

MAZDOOR

:STARRING:
INDUMATI, VEERA
NASIR KHAN
:DIRECTOR:
NITIN BOSE

INDIA'S GLAMOUR BOY No 1
ASHOK KUMAR
produces Another
"PRODUCTION No 5"

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"LOKMANYA TILAK"
—THE LION OF MAHARASHTRA—
THE NATIONAL BIOGRAPHY OF A GREAT PATRIOT

FILMISTAN LTD.

Adding New Lustre to His Screen Career Comes

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Filmistan's

SHIKAI

FEATURING:

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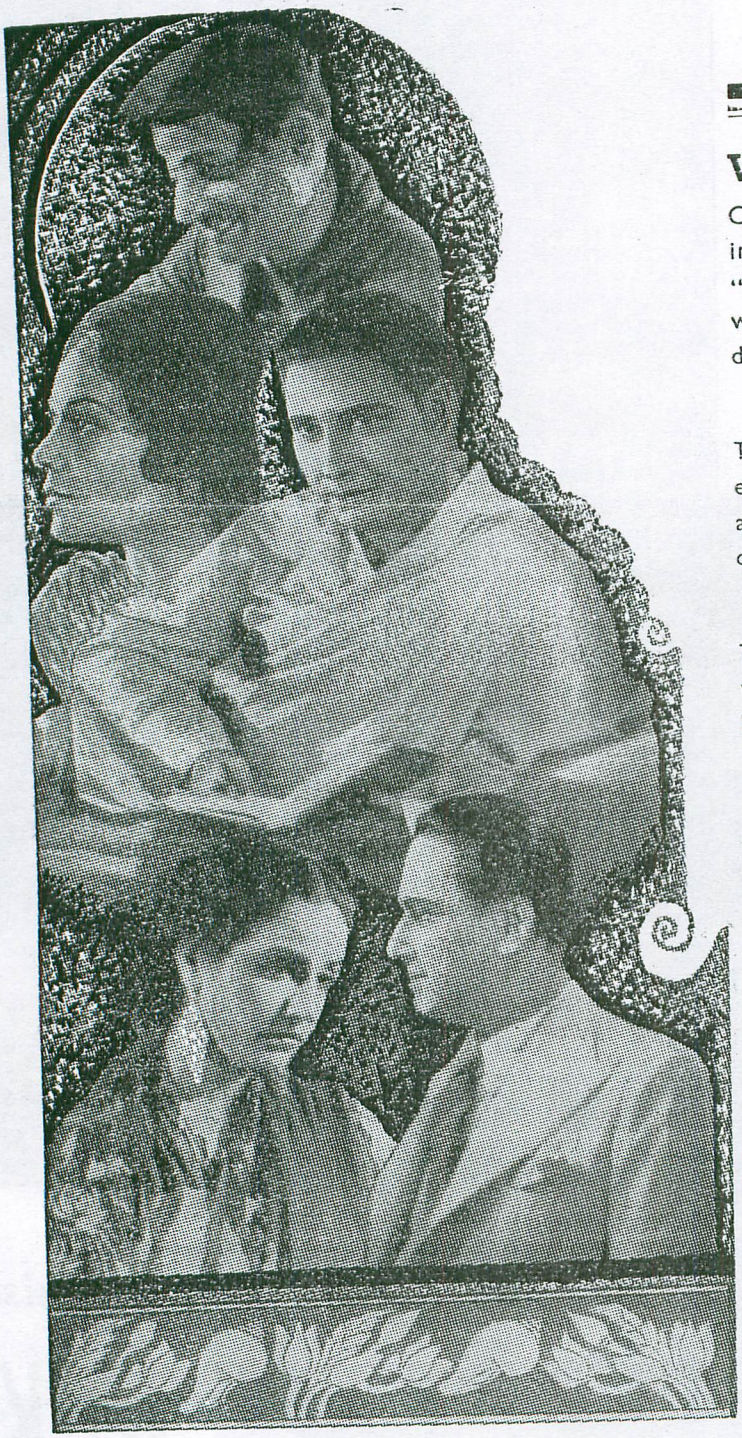
NOW ON THE SCREEN !



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Calcutta takes the privilege of announcing their Maiden undertaking in Hindustani "**PREM-KI-DUNIYA**" or **P. W. D.,** which is now being produced under the direction of Bengal's veteran Director,

JYOTISH BANERJEE,

The picture assures gripping dramatic elements interwoven with Romance, Music and Dances—Dealing with the Probiems of the World To-day—

MONEY and BREAD. .....

The story Is based on the Drama that was acclaimed as one of the Biggest Stage Successes in recent years in Bengal. The dialogues are from the pen of

PT. BHUSHAN.

The Songs are composed by **FAIZ** of H.M.V. fame and the music is being directed by

SUBAL DAS GUPTA.

It includes a Big Star List
with

ALAKNANDA
AHIN CHOUDHARY
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and Host of others.

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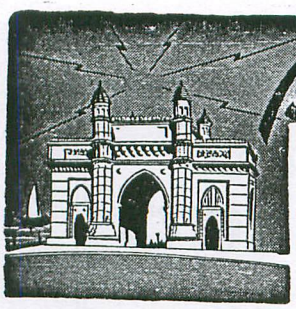

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

PILLOWS OF CURRENCY!

The recent Demonetisation Ordinance of the Government of India has hit the Indian film industry rather badly. Following the example of the other trades and industries, the film people—producers, distributors, exhibitors and artistes—had turned the film industry into an unholy racket—so much so that in the key cities like Bombay, Calcutta, Delhi, Karachi and Lahore, pictures could not be released unless the prominent exhibitors were paid substantial black-market premiums in advance; producers, who had to pay extravagant prices to the stars, and 70 per cent of them in blackmarket money, were compelled to balance their accounts by demanding blackmarket bonus from the distributors. Greed and circumstances had compelled almost every one in the industry to practice blackmarket tactics turning the whole industry into a shady business.

Many became heartlessly rich and to keep the money safe from the clutches of the Income-tax these people made pillows of thousand-rupee notes and slept on them day and night. These people are now badly hit and it was amusing to see their plight in attempting to cash their blackmarket gains by allowing as much as a fifty per cent discount on a thousand-rupee note.

Some leading film stars and city exhibitors who had pocketted large blackmarket sums have been hard hit and their sorry plight ought to provide many a comic situation for a good film story. With the culprits, many an honest film man is also going to suffer a lot of inconvenience when the income-tax machinery starts operating and it will not be a bad idea for the Indian Motion Picture Producers' Association to appoint a special committee to help the good ones during the rough passage they are going to have with the Income-tax people.

WITH THE EDITOR IN KARACHI

When Editor Baburao Patel, accompanied by his star-secretary Sushila Rani and his pet writer Pandit Indra, went flying to Karachi, he gave, as was expected, a bit of his mind to the local film people.

At a tea party given in honour of the guests by Khan Saheb Jehangir Mobed of the Paradise Theatre, Mr. Patel, as is characteristic of him, forgetting that his host in Karachi was the foremost exhibitor of the city, slashed the exhibitors in his usual sharp manner and accused them of being mercenary middlemen who lived and slaved for profits only, forgetting the social significance of motion pictures as a medium of education in addition to entertainment.

"The theatres are our future school rooms and it is the duty of every patriotic and socially-conscious exhibitor to play only such films as would teach the people something in addition to entertainment. The modern exhibitor must stop thinking in terms of only box-office success to turn his opportunity into a money-spinning vocation. Like the school teacher he is in a noble profession where he can influence the minds of millions and guide them into socially useful channels for the general welfare of the nation.

"Every one likes to make money but it is necessary that in doing so one shouldn't harm the people from whom the money is taken. When exhibitors play a picture like "Kismet", a production of the Bombay Talkies, which glorified crime and glamourised a criminal, they influence the innocent youngsters of the country and unconsciously teach them criminal ways of life.

"The remarkable success of "Kismet" was due to the inherent tendency towards crime in human nature. Masses enjoy thrilling episodes in which the police are outwitted and crime runs riot. But for this very reason it is necessary for the exhibitors to exercise greater discretion in selecting the entertainment fare for their patrons.

"I have nothing but contempt", thundered Mr. Patel, "for those people who are out to make millions by

Sulochana Chatterjee switches on her best smile in "Jag Biti" a social story of Din Pictures.

HILAL'S

1946 LYRICAL GIFTS

Darling Hits of the Year

Director A. R. ZAMINDAR'S
Novel Presentations !

Presenting underground
Life of a modern city with fun and frolics
in

"HAI JANI"

Starring :
MEHRU, RAJA SALEEM,
Munshi Khanjar, Mannan, Madhurika,
Samson, Putli, Habib, Qamar-un-Nisa,
Maqbool (of Laila Majnun) Purohit, Azim
& MASTER BACCHA.

An uproarious Comedy, with a much
Ado About Nothing and a swash-buckling hero,
racing through a riot of fun and Laughter
in

"MATWALI"

Starring :
SHANTA PATEL, RAJA SALEEM,
Habib, Rizvi, Azeem,
Zeenat Jamal &
MASTER BACCHA

Producers : **Jabir Hyderabadi, Yusuf Merchant and N. M. Africawala.**

Lyrics & Dialogues :	*Music :*	*Dance :*	*Photography :*
Hanief Khumar B.A.(Hons)	Nisar Bazmi.	D. Babulal.	L. D. Patel.

Production-in-charge : **Rashid Rizvi & Kausaf.**

HILAL'S THIRD SENSATION

Blitzed with Atomic Beauty, Scintillating with
sparkling wit and smile

A MUSLIM musical COSTUME SOCIAL Hit

"JALVE"

WITH

Your Favourite Stars

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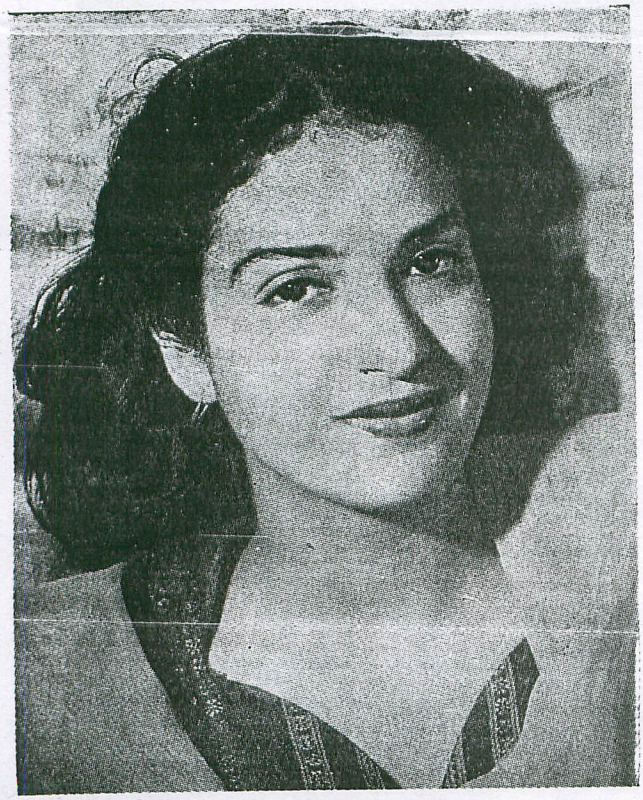

Kamini Kaushal, another new one to see in "Neecha Nagar," a social theme of the India Pictures

poisoning millions of young minds and while making their fortunes bequeathing to the nation a generation of budding criminals".

As was expected, many a local film man was deeply hurt and felt like retaliating but the hefty editor's sincerity of expression took the wind out of many a fluttering sail. They swallowed the stuff.

The news of the arrival of the popular editor and his star-secretary being flashed in all the local papers Karachi gave a crowded reception to the guests.

At the D. J. Sindh College, thousands of students mustered in their full strength to be rudely shaken at the startling beauty of Sushila Rani. Few film stars maintain their screen glamour in real life, but Sushila Rani proved a pleasant surprise and won the vote of both the boys and the girls with her pleasant ways and beautiful personality. For a couple of hours youthful enthusiasm ran riot but the informal gathering was ultimately concluded after a number of currency notes were autographed by the star-secretary. Even Pandit Indra found quite a few fans who asked for his autograph.

Next day at the Amil Institute, under the presidentship of Mr. Shamdas P. Gidwani, Mr Patel delivered a sparkling speech on the subject of the educated boys and girls joining the films as a career.

Addressing a cultured audience of Amil men and women, Mr. Patel maintained that the atmosphere in the film studios was quite healthy and there was a very remote chance of any society girl getting demoralised or going astray.

"How can you expect any one to fool with any girl," demanded Mr. Patel, "on the sets when at no time during the shooting of a picture there are less than fifty people on the floor? You can't be immoral in a crowd and to make a film you need a crowd every minute during its production. The much-advertised immorality of the film people is just a well-nursed myth—nursed by those who would themselves love to be in the films if only they had the opportunity.

"Amil girls, as I see them before me, seem to be having enough beauty and personality to be in the films. With a little talent they can reach the top of the ladder. I advise them to set aside prudish notions about morality and other social hypocrisies and invite them to join our film industry. If they do so I am sure that with their beauty and talent they will be provided with a greater scope for expression than as frustrated fashion plates of society hanging on the arms of half-drunken males."

In the midst of thundering applause, the local film-goers' Association presented Mr. Patel with a cheque of 101|- as an appreciation of his services to the film world. Quickly adding his own Rs. 500|- Mr. Patel presented Rs. 601|- to the I.N.A. Fund saying: "The families of our valiant rebels need the money more than I do".

HIS 100TH PICTURE

Millions who see our pictures hardly realise what it takes in money, time and energy to make a motion picture and present it on the screen. Those two-and-odd hours of entertainment which people purchase in India for a paltry sum of four annas and sometimes even for less, require months of careful planning and labour apart from financial investment and risk. A single motion picture has often become the work of a life-time for the true motion picture artist.

Mazhar Khan is grooming little Suman Sule to stardom in "Naiyya", a Ramnik picture.

Particulars: AZAD PICTURES. JYOTI STUDIO.
BOMBAY 7.

And Sardar Chandulal Shah of Ranjit has just completed his 100th picture in an enterprising career of fifteen and odd years as a film producer. Not that he has always given quality pictures. The majority of his pictures have been otherwise. But in the early days when he directed pictures himself to present the exceptional talents of Miss Gohar, the screen had often breathed out the greatest emotions with their most subtle fragrance. Gourangi Gohar, as the great star was popularly known, was considered the queen of emotions for years and none could wrest from her the crown of achievement which was rightfully hers.

Tragedy visited the once-famous Ranjit Studios, when one day Chandulal ceased to be the artist and became the capitalist. With this conversion, from art to gold, the glory of Ranjit has been constantly on the wane, because quality gave place to quantity.

Throttling the artist in himself, Chandulal soon emerged as the alert capitalist out to beat all others by cleverly manipulating the law of averages. With rare mathematical precision he turned out pictures one after another and sold them in advance with equal speed never missing a minimum margin of proft. Good or bad, every Ranjit picture brought home profits and in doing so gave Chandulal the swollen head of a film magnate.

Today, Ranjit produces "sausages" which go out of the theatres in less weeks than the months required in their making. No one, however, wails for the commercial set-back. The tragedy is the death of the artist in Chandulal who was once known to weep in sympathy with the supreme emotional expression of Miss Gohar. Once partners in Art, today Chandulal and Miss Gohar are joint victims of greed and capitalism.

Greed took Chandulal to strange fields where storms were known to have uprooted the most seasoned oaks. Chandulal, due to the cruel tricks of Providence, is neither a rich man nor an artist today. He left one for the other and lost both. And it is a great pity for an intellectual who goes to bed every night with his thoughts and ambitions.

And yet the man who produced a hundred pictures has lent to the industry a stability which can not be underestimated. While quality marks the artistic progress of an industry, quantity is needed for its commercial expansion. The hundred Ranjit pictures have given to the film trade a continuous fillip which has helped thousands all over the country to earn a livelihood as studio workers, distributors, exhibitors and even as ushers. That is the achievement of a human lion riding on the Ranjit Charger.

Chandulal's unique achievement, whatever its inherent drawbacks, must remain the pride of the Indian film industry and the Producers' Association or its members ought to celebrate this event in a manner worthy of the great fighter.

WE SALUTE KODAKS

Gratitude is a human virtue, but strange as it may sound, human beings practise it the least. Only those with long memories and natural goodness remember those who help in the hour of need.

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For Particulars write:-

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Kison Mahal, Tribhuvan Road, Bombay.

The war was the most momentous hour of need for our film industry which depends entirely on foreign supplies for its raw materials. The raw film was our greatest need and with Continental supplies stopped suddenly, only the firm of Kodaks was left to meet all our vital needs.

Had Kodaks failed us our film industry would have to close its shop. But Kodaks, a foreign firm, did not. Nor did they take a mean advantage of our plight by profiteering or blackmarketing. They stuck to their high code of business morality and in the midst of official pressure and shortage of supplies, served our film industry in a cordial and equitable manner which takes "film-india's" salute.

Always between the devil and the deep, this illustrious firm, under the personal guidance of the Englishman, Mr. C. E. Noble and the Indian, Mr. Mistry, met the industry half-way with extreme courtesy under the most disheartening circumstances. Yes, these two men made a team that saw a whole film industry safely through a stormy innings. That is the cricket of business some of our importers must learn to play if they intend both to earn and to serve.

Kodak's war-time services to the Indian film industry deserve official recognition and we hope that the fair-minded president of the Producers' Association, Rai Bahadur Chuni Lall, won't lack the necessary courtesy in expressing our official gratitude, even to a foreign firm, for giving us a hand in our hour of greatest need.

Surraiya goes shy and coy in "Jag Biti" a Din Picture.

Motilal doesn't seem to care but Khurshid does in "Moorti," a Ranjit picture.

YOU'LL HARDLY BELIEVE

That V. Shantaram of Rajkamal and Jayashree will be soon flying to America carrying Baburao Pai as his mascot of luck. It is the English language that worries the great director.

That during Shantaram's absence K. Winayak of Profulla and Khandekar will be in charge of Anna's Rajkamal and produce two pictures with the help of Pandit Indra and the cuckoo-voiced Chinchalikar.

That cuckoo-voiced Chinchalikar is already planning a triumphant publicity campaign to put K. Winayak into Shantaram's glamour shoes and if possible even the "lotus-girl" trade-mark will be changed to give quality to Rajkamal pictures.

That "gentle" Jamshed Wadia, Member of the British Empire, is reported to have gone on a hunger strike because the Government conferred the "O.B.E." on Keki Modi of Western India Theatres, without consulting him or without giving even a copper medal to Mrs. Hilla Wadia.

That Film-actress Veena is also reported to have adopted the latest a-la-Mumtaz-Shanti vogue and now sits with her face to the wall, with all others looking at the wall and wondering what was wrong with it.

That Film-actor Motilal has invented a new working technique on the set: every time he touches Mumtaz Shanti in a scene, he calls for soap and water. Any way, what's wrong with Mumtaz?

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JAG BITI

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SURAIYA ★ SADIQ ALI (Courtesy Minerva)
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WITH **IBRAHIM ★ BIBI ★ JANIBABU ★ ABBAS**

STORY: **AGHA JANI & M. A. MUGHNI**
SCREENPLAY & DIALOGUES: **AGHA JANI KASHMIRI**
SONGS: **NAZIM PANIPATI**

MUSIC:
THE INIMITABLE
GHULAM HAIDER

DIRECTION:
M. SADIQ
OF "RATAN" FAME

CAMERAMAN:
S. N. GROVER

PRODUCER:
M. A. MUGHNI

Directed by
M. SADIQ

DIN PICTURES
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ALSO UNDER PRODUCTION

"PARO"

That during the outdoors of "Dharti", Mumtaz Shanti would not sit in the same car with Trilok Kapur, perhaps because he was a respectable married man with two sons. That is certainly a bad record for a purdah woman to risk.

That Sardar Chandulal Shah has to have Veena and Mumtaz to help him to recover his fortune. Watch "Dharti" and "Rajputani" and Mumtaz and Veena.

That Vijoo Bhatt of "Ram Rajya" intends to fly to America with Ranjana to get her eyes properly set before he gives her the role of Yashodhara in "Lord Buddha." After those eyes are set, Vijoo also will look different to her.

That in Andheri, there is a producer called Chimanlal Trivedi who deals mainly in thousand-rupee notes. He receives them if some one has got them handy:

That Indian film artistes like Veena, Para, Nur Jehan, Charlie, Suvarnalata, Yakub, Arun and many others are nowadays becoming curio-collectors the way they examine old thousand-rupee notes with care and affection.

That we have a very unreliable Government in Delhi seeing the way the licenses were stopped suddenly. That is stabbing P. K. Atre both in the back and the front. And he is a talking nationalist whose pictures are produced by Chimanlal Trivedi.

That Director Chowdhary is reported to have gone to the ancient Kingdom of Magadha to bring some real atmosphere for "Magadhraj". Ratilal Punetar of Ranjit and H. M. V. Chaturbhuj are trying to bring him back without knowing that it is like a journey to the Moon.

That all the producers are now looking out for Madhok to steal the secret of "Rattan's" success at the box-offices. Madhok is reported to be safe in Chowri Bazar, Delhi, forging new tunes.

That Pandit Indra and other lyric writers find a million mistakes in Madhok's songs of "Rattan" but the masses don't care a damn for the opinion of these great poets.

That "Expert" K. S. Hirlekar has returned to India with Hollywood "secrets" but no producer in India is anxious to know them. Just like Indians.

That "Expert" K. S. Hirlekar will now publish the "secrets" in the "Times of India" with the help of his friend, B. H. Rao, the chief reporter. But our producers don't read any English daily.

That for Shantaram's benefit, the "Secrets" will have to be translated into Kolhapuri Marathi and published in the "Lokmanya" daily.

That Harischandra Rao, who was promised the Golden Gate of San Francisco, is now looking out for his twenty-thousand which went flying to U.S.A.

That after reading the review of "Tadbeer" Saigal has placed himself on rye-rations with his brother Mahindra, acting as the Controller.

That Producer B. N. Sircar has already begun to repent for not having sold outright the rights of "Hamrahi" in the first few weeks. Now socialism has entered the game of buying and selling.

That producers are already taking picnic trips in sun and moonlight, of course with prospective artistes, to Jollywood (Chembur).

That Jollywood promises to become the homeland of Omar Khayyam, the way we find grey-haired producers stranded on deserted streets with curly-tops for company.

That at this rate the Anglo-Indians will soon find good employment in our studios and we shall soon have the old times back again with Saab-log-ka Hindustani.

That the members of the Producers' Association solemnly resolved not to provide studio-floor space to outsiders and then one by one proceeded to turn bad outsiders into good insiders till the solemn resolution became a pious memory.

That the very same members have now a dozen new New-Year resolutions on the anvil but for some reason or other they cannot collect enough people to hear of their good intentions.

That now that the war is over and there is no licensing of productions nor any raw film shortage, members wonder why they should meet every week merely to appoint sub-committees and run an association. Many have already resigned while others are on way. In any case, the old stagers do not want any new members—they know now what the new ones can be like.

Rehana gets the soothing touch from Biman Bannerjee in "Bridge" a story of Om Pictures.

In 1945 He gave you "PHOOL"

and now in 1946

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DIALOGUES:
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SONGS:
ANJUM PILLIBHITI

NATIONAL'S Next are **"NAWAB" - "KISAN"**

INDIA FILM CIRCUIT,

LAMINGTON ROAD, BOMBAY 4.

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

S. H. A. PATEL (Poona)

Do you think that like the Americans, the Indians will ever care to respect their film actresses?

In America, Film-actress Lauren Bacall can sit on the piano of President Truman and wink in his face, because the profession of acting has acquired a status in that free country. In India, Mahatma Gandhi, who has never seen a motion picture, calls motion pictures an evil and in doing so unconsciously induces millions of his countrymen to look down upon the film industry. Our film actresses have as much right to status and respect as their American sisters because the profession needs talent, intelligence and hard work. Work requiring these qualities cannot be denied dignity and status, whatever saints and sinners may say.

MISS NISHA AGARWAL (Cawnpore)

Why are some girls so proud of themselves even though they have nothing to be proud of?

Naseem (Jnr). brings youth to the screen in Durga Pictures,' "Dur Chalen."

Many women have mirrors that lie, which have not been taught in time to tell the truth. If women have nothing else, they still have their sex which is sought after in this land of starvation.

MISS V. LATA (Vizianagram)

Being a lady student, the male students in our college are concentrating on me by showing coloured plates and kissing poses from "filmindia" whenever I go from class to class. Is the "filmindia" bought for this purpose?

There is something wrong either with your mind or with your eyesight, because "filmindia" has never published a single kissing pose yet. Are you by any chance doing some wishful thinking? If you had something to attract the boys, they wouldn't waste their time on "filmindia."

HOAT G. BIJLANI (Karachi)

How many of our actresses are virgins?

It is difficult to answer this question unless we take Dr. Tarachand J. Lalvani of your city on a tour of the actresses and hand their palms one after another into his itching palm to practise his palmistry. This khadi-clad palmist-journalist chemist seems to specialise in women's palms the way he grabs them to study the tell-tale lines. But I wonder whether virginity ever had a line on the palm for Tarachand to study. Tarachand's medical knowledge would be more useful in getting at this secret than his palmistry.

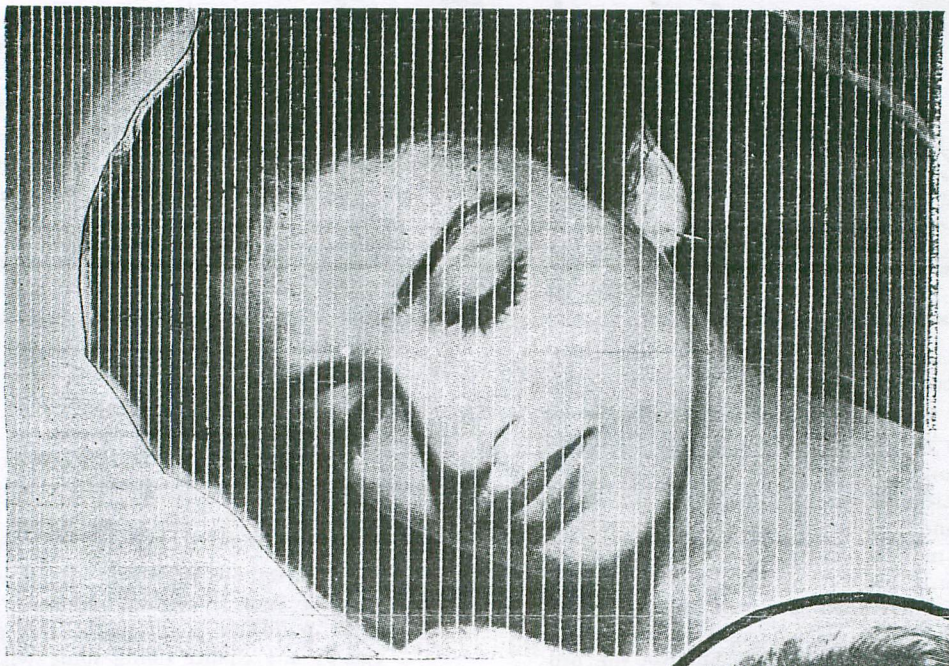
I think that film journalists believe in making money out of film journalism?

Why shouldn't they? Take the instance, once again again of the man quoted above, Dr. Tarachand Lalvani. He makes money by putting together a lot of water with a bit of medicine as a doctor, by selling patent medicines as a chemist, by the daily doling of some Sindhi English in a kite-like newspaper and by running a printing press to provide work for his wife. After earning all the money in these activities, he has still time to wear khadi and be politically fashionable, and snatch and read palms in spare time. If Tarachand can get away with so many things, why shouldn't the poor film journalist struggle a bit to earn a livelihood?

K. MURALIDHAR (Mangalore)

Is it true that you are more easily moved by a woman's smile than by her tears?

Smiles and sighs are just shades of a woman's life. It is the woman behind these that can move a man of the world. Nowadays tears annoy me and smiles just amuse.



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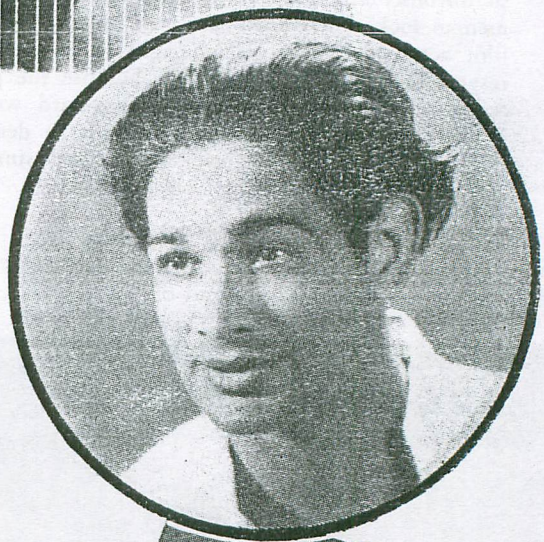
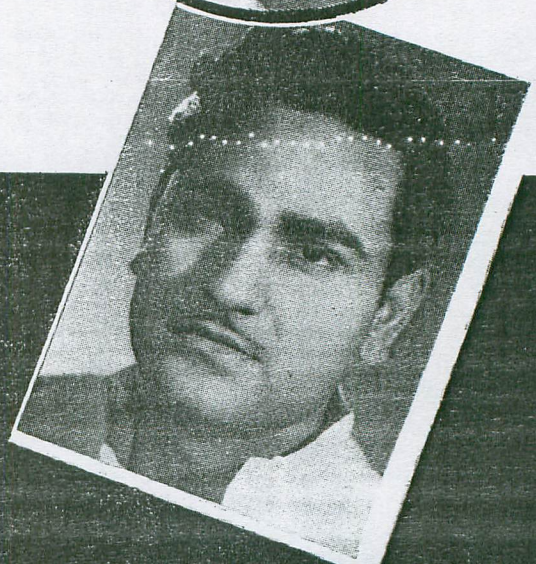


* RAFIQ ANWAR
* UMA ANAND
* RAFI PEER
* KAMINI
* HAMID BUTT
* BHATIA

in



NEECHA NAGAR

PRODUCED BY
RASHID ANWAR

DIRECTED BY
CHETAN ANAND

MUSIC
RAVI SHANKAR

PHOTOGRAPHY
BIDYAPATI GHOSE

MOHOMEDALI EBRAHIM (Bandra)

Are there any 'pin-up' girls in our film industry?

We have several 'stuck-up' girls who don't even show their faces and sit looking at the walls. Besides most of our girls have no legs to pin-up.

R. P. AGARWAL (Aligarh)

Please arrange the following names in their order of merit keeping their artistic talent, beauty and voice in view assigning reasons for each:—Veena, Neena, Nargis, Ragini and Ramola.

For all-round talent Nargis stands first. Ramola comes second in acting some typical roles. Ragini should rank third in her effort to express the roles she plays, while Veena and Neena are almost on level with their natural stiffness.

KANAYLAL T. GURNANI (Sukkur)

Is woman's heart made of wax or stone?

Had it been made of either of these two we could be more sure of it. But seeing the hearts which women show to the world, the material used in their making looks more like rubber which expands and contracts according to circumstances.

Whom did God create first—man or woman?

The scriptures say that God created man first and out of his rib gave him a mate in the woman. That puncture in the rib must have been a quick and repentant job seeing that man, fashioned after God, arrogated to himself divine powers within a short time. In giving a woman to man, God seems to have guaranteed His own Divinity by putting a permanent brake on the flying balloon of man's vanity.

S. RAMAKRISHNA RAO (Vizianagaram)

Is "filmindia" for people's sake or for producers' sake?

Just for my very own sake. Any objection?

N. DANIEL JEYASEKHARAN (Madura)

In these times, which type of a woman do you think we should have: a saintly Meera Bai or a heroic Captain Lakshmi?

Our saintly Meera Bai was more heroic than Captain Lakshmi. As far as I know our attractive 'Captain' went on a paid job for a foreigner, became a prisoner of another foreigner and plunged into the struggle for freedom as a diversion. What is heroic about all this? Such Lakshmis are momentary meteors lifted to the limelight as political slogans by clever propagandists like Jawaharlal Nehru. These modern 'Captains' will die before their death while Meera will still live to inspire even saints like Mahatma Gandhi for thousands of years to come.

HOTU TIKAMDAS (Karachi)

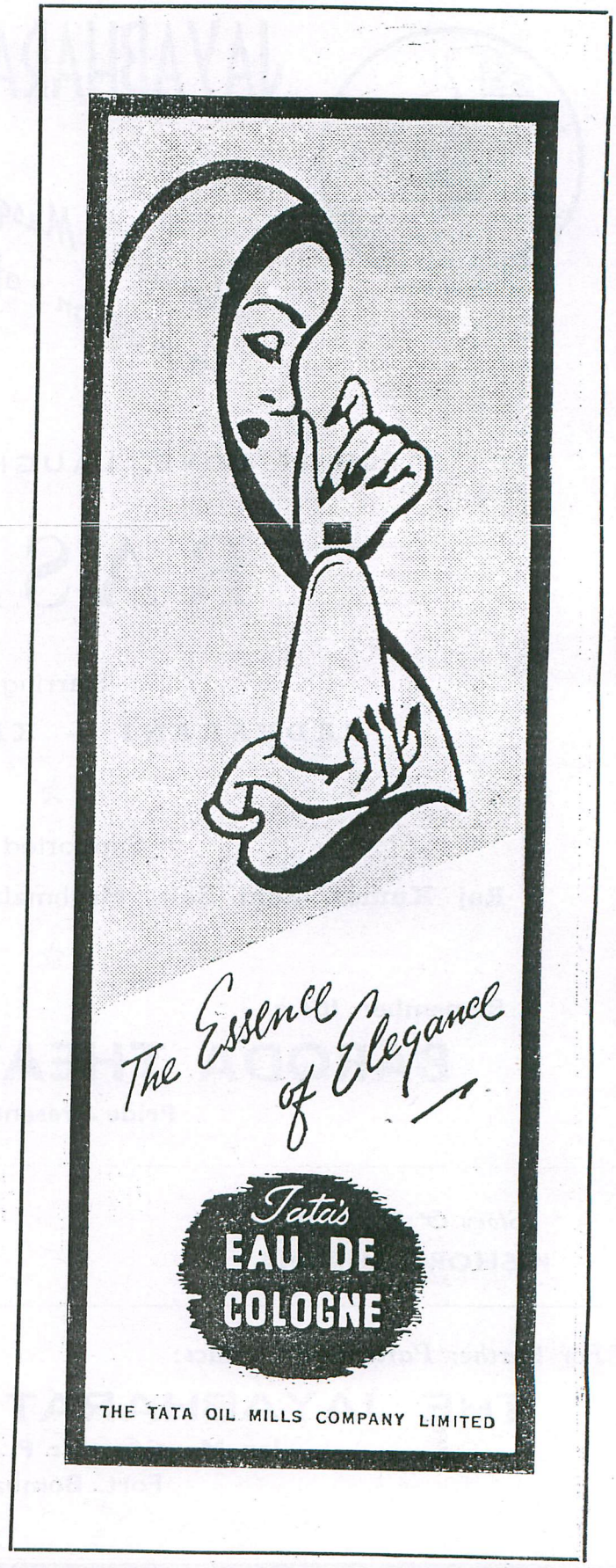
Is life so full of darkness as is shown in "Mun-ki-Jeet"? Is God so cruel?

No. but producers are.

D. SATHYA RAJ (Hubli)

The other day I saw Snehaprabha Pradhan gadding about, on Hubli platform, with a Yankee guy. What's wrong with her?

What's wrong in that? If Devika can take a Russian, what's wrong with a good American?



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Fort, Bombay 1.

Snehaprabha is a dancer and is probably looking out for ragtime rhythm.

CHANDRAKANT GUPTE (Bombay)

I have heard that Suvarnalata and Nazir who played the main roles in "Laila Majnu," have also taken a fancy for each other as "Laila' and 'Majnu' in practical life?

So what?

A. V. BAKRE (Javali)

What is the significance of showing love scenes in full moonlight?

So that the Censor can see all the hits and the misses and declare the film suitable for public exhibition.

MISS NELON PURMASIR (S. Africa)

Which film company in India has the most efficient management?

It is a case for microscopic research and I am not a scientist.

GOTAM B. KARIA (Karachi)

Why is the Eastern beauty called a 'cold' beauty though the climate is hot, while the Western one is called 'hot' though the climate is cold?

A beauty is like a hot-water bottle—cold to look at from a distance but hot to hold on the abdomen. The rubber has nothing to do with it—it is the heat of the water inside that matters.

NARANDAS F. SHAH (Ahmedabad)

What does a man need for the peace of his soul and for the satisfaction of his body?

A live woman for his body and a dead one for his soul.

S. P. VERMA (Benares)

What does love mean to an actress?

Just another dialogue for which the producer pays.

SIMON S. AARON (Poona)

What would happen to those so-called well-known stars, now so much in prominence if some of the ghost singers like Amir Bai, Zohra and Raj Kumari were to die?

Ghosts don't die. On the other hand they take birth after death. We have numerous voices to replace our present ghost singers and we can rely upon our producers to turn crows into cuckoos overnight.

Cyclist Janki Dass says that film stars should slim by cycling. What do you think of it?

Janki Dass talks a lot of rot during the year. Don't listen to him. If you find Nur Jehan cycling through Bhendy Bazaar, there will be a riot in an hour. Janki needs a puncture in his upper storey.

K. K. ADVANI (Karachi)

Three girls have fallen in love with me and all the three want me to marry them. What should I do?

If what you say is true, you have been cheating those poor girls all these days by meeting each half-way without the knowledge of the other. If the girls are wise, they would be well-advised to kick you out. And still I don't believe you because I have yet to meet a Sindhi who can attract three girls at a time. When you lie to me next time use some imagination

JAYANTILAL R. BHATT (Kandivalee)

When do women look more beautiful: when they smile, blush or have pearls in their eyes?

Smiles, blushes and tears are armaments with a woman. A woman is most beautiful when she clings to a man with love in her heart.

K. PADMA (Madras)

Can you tell me why some educated girls detest marriage?

With marriage begins the second education of a woman. Our college girls get fed up with their first course and probably do not feel like a second one.

G. T. BAKHRU (Lahore)

Didn't Devika Rani get any worthy Indian to marry a Russian artist with a beard?

A marriage like that is a consummation of love and the world round about has nothing to do with it. Devika has not married the bearded Russian for photographic purposes or for world approval and no one has a right to ask any questions.

Do you call Sushila Rani beautiful?

If I didn't, people would call me blind.

M. A. KHUDDUS (Madhikerra)

Why do our people hate and condemn the police knowing that the police have to do unpleasant work under orders?

I am glad you have asked this question as a policeman. Unpleasant things, however, can be done politely. To cite an extreme instance, we are told that the Japs shot their victims after being extremely polite to them. Under the pre-

She thinks it is a bit too early to be serious in "40 crores", a village story of Chandra Art Productions.

PRODUCER-DIRECTOR

KISHORE SAHU

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HINDUSTAN CHITRA

BOMBAY. MUTUAL BLDG., FORT. BOMBAY.

sent bureaucracy, the average policeman in our country seems to have lost sight of the missionary aspect of his vocation. As a protector of law and order, his duty is to guide and protect the people and not to heckle and manhandle them. The average policeman behaves like a licensed goonda in uniform and thinks that the rest of the world is full of criminals. A policeman's profession is as great as that of a doctor or a nurse if he looks at it from a humanitarian angle. A policeman should be a friend of the people if he wishes to earn his livelihood honestly.

M. M. PANCHALI (Bangalore)

What have you to say about the Educational Films of India?

This institution produces very crude films at present. But it is on the right lines and may some day give us good stuff with some educational value. At present, it helps only to educate Ambalal Patel, its proprietor, who missed some education in his childhood.

R. G. KRISHNASWAMY (Madras)

In what language Devika and Roerich converse with each other?

Love doesn't need a tongue. A look is enough to get a dart back.

Who is the father of film criticism in India?

Baburao Patel. And he is the complete dynasty.

VIDYADHAR P. NAGARKAR (Bombay)

What is your opinion about girls?

Fine. I think they are an interesting addition to our present design of life.

Are the spirits visible or invisible? Have you ever seen them?

Oh yes, several times. In their visible form I have seen them in the bottle and in the glass and in their invisible form in people who had poured them into themselves.

SALIM ULLAH KHAAN (Saugor)

What do you think of Nargis as a film artiste?

We have very few girls who can act and Nargis is one of them. The girl has talent which can blossom beautifully under a good director.

SATYANARAYAN N. S. (Bangalore)

How does a candid film review help—to guide the film-goers, to help the producers or to improve the contents of our films?

In this country a candid film review does not help anyone because the majority of our film-goers are congenital idiots; most of our producers are unpunished criminals and almost all of our technicians are still-born pioneers.

SADHU RAM SETHI (Ludhiana)

Which is better: to spend Rs. 1|2 for a film show or to drink milk worth the money?

If you are blessed with a frame like Pandit Indra's, that milk is your necessity. But if you are carrying weight like me on the body and the mind, you need mental relaxation.

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Which is more difficult now-a-days—to love or to hate?

With so much greed and bloodshed round us, it is so easy to hate these days. To love, therefore, becomes a prize worth struggling for.

T. C. KRISHNA (Madras)

Will you please let me know how many feet a film runs per minute?

90 feet per minute, i.e. 1 1|2 feet per second.

K. G. BHIMA RAO (Bombay)

What are the qualifications of a good music-director and how do you find Krishna Rao and Vasant Desai of Rajkamal as music directors?

Krishna Rao used to be a good classical singer within provincial limits. Vasant Desai is at best a mediocre harmonium player. Both are no good as music-directors for films, which need rhythm with plenty of lilt. Rai Boral has all the qualifications of a music director, melody, rhythm and brains.

What will be the effect on a picture if it is badly edited?

In speed it will present the difference between a hack and a race horse and in appearance it will look more like a shack than a well-built house.

M. E. DINKAR RAO (Madras)

Who gave the best performance in Rajkamal's "Parbat Pe Apna Dera"?

Pulling an unwilling maiden is a risky job as Sheikh Hassan realises in "Prabhu-Ka-Ghar", a Ranjit picture.

The Parbat. It stood all the onslaughts of Shantaram's craftsmanship.

RAVI DATT SHUKLA (Cawnpore)

What should be done when a professor falls desperately in love with a girl student?

Professors make bad confessors. One of the students should kidnap the girl and marry her. That will send the professor back to his books.

If a wife starts hating the husband should he thrash her or not?

Not a bad idea. That will at least provide some cause for hating.

SAVITRI DEVI SHUKLA (Cawnpore)

What is the climax of love?

A quarrel. And kiss is the anti-climax.

MISS SHALA EFFENDI (Madhpur)

Why does a love marriage appeal more to the new generation?

It provides a better chassis for life's transport.

Why do lovers usually choose gardens for their meeting places?

Probably to steal from the flowers the fragrance which is missing in them.

S. K. JAIN (Meerut)

My mother says that your "filmindia" is a sure weapon to spoil the youth of the country. Is she right?

Mummy is always right. But ask the daughter. I am too young to write for the mothers.

JAIN BIHARILAL KHACHI (Patna)

What according to you is more valuable to an actress: money or fame?

That depends on the woman in her. If there is more of the actress in her, fame should appeal to her as it is built on her performance.

A. NAJMUNNISA BEGUM (Melvisharam)

If "crime is education" and "comedy an entertainment," what is a love tragedy?

An experience.

G. A. TILOO (Indore)

What is the difference between a girl and a flower?

If you pick the first she grows on you. If you pick the second it fades in your hand.

MRS. PREMALATA MEHTA (Lahore)

Why does a woman, once she gets married, back her husband in preference to her parents, even against her better judgment?

To the woman, the husband is all her future while parents constitute the past. It is wise to look ahead and back the man who is her Destiny.

MISS SHARDA DEVI SHUKLA (Bina)

Between faked beauty and natural ugliness which would you prefer?

Faked or not, I prefer beauty every time. May it be momentary it carries a soothe in it. There is so much ugliness in life, inside and outside human beings, that one hates living in this world.

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(For Bengal circuit after Nov. 1946.)
(15) **AZAD**
(For Bengal circuit after 4th Feb. 1947.)
(16) **BANDHAN**
(For Bengal after 3rd Sept. 1947 & for C. P., C. I. now open.)
(17) **PUNAR MILAN**
(For Bengal after 22nd Dec. 1947.)
(18) **NAYA SANSAR**
(For Bengal after 15th April 1948.)
(19) **ANJAN**
(For Bengal after 1st October 1948.)
(20) **ZOOLA**
(For Bengal after 20th Feb. 1949 and for C. P., C. I. after 16th February 1948.)
(21) **BASANT**
(For Bengal after 3rd Aug. 1949 and for C. P., C. I. after 30th August 1943.)
(22) **KISMET**
(For Bengal after 30th April 1950 and for C. P., C. I. after 15th February, 1949.)

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MISS T. VARIAVA (Bombay)

Why do girls in their teens exercise such a fascination over men in their forties?

In their forties, men are more attractive than women of that age. Most women in their forties look like Good-Year Balloons with all the curves lost. While men in that age sip at life with a newer taste. It is but natural that teens should beat the forties in attraction.

Is kissing an art or a craft?

Usually it is an unavoidable accident. If it is to be called an art or a craft, it would turn men into gigolos.

MRS. INDIRA DEVI (Cawnpore)

What is your idea of Shantaram's "Dr. Kotnis"?

It ought to become a good picture the way Shantaram is taking pains over it. He has already shot the picture three times over.

M. L. SARAF (Poona)

Differentiate between stars in the sky and stars in the Indian film world?

Stars above are harmless twinklers. While those in the film world bore us stiff night and day.

A. M. NAQVI (Delhi)

If I invite you to a fancy dress party and request you to come in a child's attire so as to look not more than twelve in age, how would you do it?

I would have to wrap myself in your imagination, which can, if needs be, be pitched lower than twelve.

S. K. DORAISWAMY (Bangalore)

Is marriage quite necessary to become husband and wife?

Absolutely if the parties to the romance lack imagination.

N. S. SUBBA RAO (Bangalore)

Do you advise modern young people to copy the methods of love-making from our films?

Heavens, no. Most of the love-scenes in our films are created by directors who never had youth and their methods at best may lead our young ones towards impotency. Don't follow our films. They have no romance in them.

A. SUBBA RAO (Vizianagram)

What is the relation between love and personality?

Personality is the altar and love is the incense burnt at it.

A. V. RAGHAVAN (Trichinopoly)

When will our pictures become so popular as to be sent abroad for screening?

That way we already have a picture in the United States, "The Court Dancer," waiting to step out on Broadway for the last two years. If you are dreaming of people overseas clamouring for Indian pictures, you are living in a fool's paradise.

T. R. K. RAO (Bangalore)

Will you kindly attend my marriage celebrations if I pay for all your expenses?

Save the money and give it as a present to your bride.

S. MALLICK (Indore)

When a man gets the fruits of his deeds in this world, then why did God take the unnecessary trouble of creating heaven and hell?

Ask God. I am worried about the dinner my wife is going to give me tonight.

N. KRISHNASWAMY (Bangalore)

Why, inspite of several drawbacks are pictures from Bengal more artistic and cultured than those produced in Bombay?

The Bengalees hold the best traditions in art and culture and even their crudest job will look shades better than the best of other provinces. What does Bombay know of art or culture? All that it cares for is the music of money.

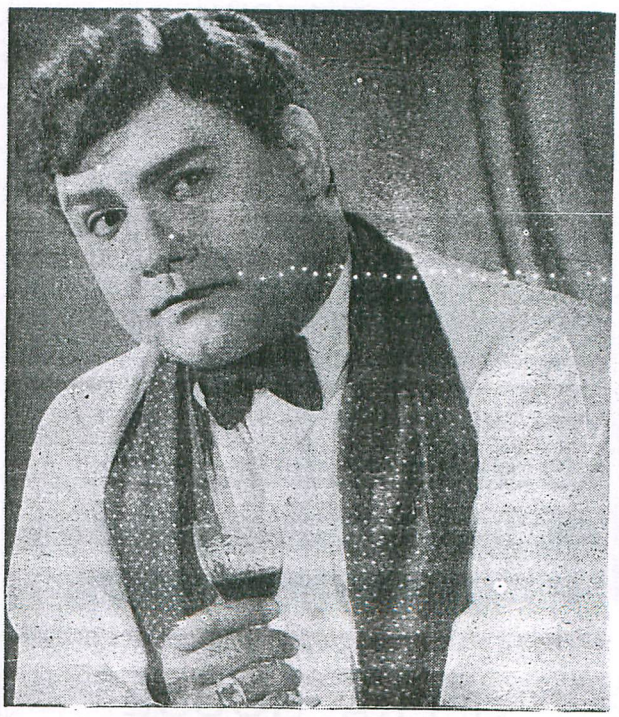
N. S. V. CHALAM (Bangalore)

When does an actress become a 'star'?

When she starts shedding in the streets meteoric bits of her personality.

MISS CHARUSHILLA PUNCHOLEY (Karachi)

Could you think of any 'mirror' which could reflect the stupidity and foolishness of a man?



In "Naiyya" directed by Aslam Noori, Mazhar has a powerful role to play. He does it with a wine glass in hand.

Ranjit's

ROMANTIC MUSICAL COMEDY

"CHAND CHAKORI"

Starring :

MUMTAZ SHANTI ☆ SURENDRA

ASHRAF KHAN & KESHARI

Director : **KIDAR SHARMA**

2ND MONTH AT :-

LAMINGTON

Ranjit's

ENTERTAINING AND

ENTERTAINING DEVOTIONAL

"PRABHU - KA - GHAR"

Starring :-

KHURSHID ☆ TRILOK KAPOOR

SULOCHANA CHATTERJI ☆ BIPIN GUPTA

Director : **VAJAHAT MIRZA.**

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IN HER VOICE

KANAN

WILL SING HER WAY

TO YOUR HEARTS

in

KANAN *in*

Rajlaxmi

M. P. Productions' Musical Hit

with CHABBI, JAHAR, PURNIMA,

NATWAR and IFTIKHAR.

Directed by :- **PRAMEN MITRA.**

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Look at the woman the man selects for his wife and it will be easier to see his reflection.

What is the distance between immorality and your film industry? Could you devise any measuring rod?

Measured by the rod of your own character, the distance is exactly the same as between you and a public woman.

M. KAMALUDDIN (Madras)

I see strange girls in my dreams whom I have never met in my life. What is this due to?

Kamaluddin Saheb, aap kamal kartay hain! I suggest your emptying the bladder before going to bed.

MADAN LAL BEDI (Cawnpore)

Why does a man call his wife "the better half"?

Women like flattery and man uses it to sell himself to her.

Have you ever been with a lady to kiss her under the mistletoe?

I wouldn't like to blame the mistletoe for my mistake.

Is there any way to cure a love-sick man?

Get him married to the girl he loves. Marriage cures love-sickness.

S. SHAH (Ahmedabad)

Who acts better between Naseem and Khurshid?

Nargis, who looks better than Khurshid and acts better than Nassem.

BHANNU J. BHATT (Karachi)

In view of the nuisance of crying babies in the cinema-houses why not make it compulsory to have a baby stand as we have a cycle-stand?

Then we'll need a cow shed with baby feeders. Why not dope the babies and stop them from shouting to the world the private crimes of their parents?

ISMAIL SAIT (Bangalore)

Which is the correct description of our Indian studios: cradles of Art or graveyards of Art?

To be cradles or graveyards, Art has at least to step into the studios. As far as Art is concerned, the film studio is a mere mirage.

R. P. VISRAM (Mombasa)

Between a child, a woman and a man, which is the noblest work of God?

God is the noblest creation of man. After this supreme creation, man brushed aside nobility and became a sinner. This divine spark which is essentially a creation of man, flickers most steadily in the child. It is the child therefore which is the noblest work in its childhood.

A. H. KHAN (Fatehpore)

What are the chief pastimes of Rai Bahadur Chuni Lall and Sardar Chandulal Shah?

Cards, races and egotism.

A. AZIZ (Belgaum)

On the screen when I see the charming face of Sushila Rani, I forget myself. What will happen if I see her face to face?

If you forget yourself once again, I'll be there to refresh your memory with one under your chin.

KR. RAJENDRA SINGH (Agra)

Is your life a tragedy or a comedy? ....

It is a huge mockery with the readers on one side and the producers on the other.

What is the hobby of our film stars?

Collecting black market money.

What is the work of your assistants?

Watch my mood and movements and step carefully. Their work they leave for me to do. Smart chaps, I must say!

S. D. MANORANJAN DUTTA (Bombay)

Please tell me which is the 'heart-beat' among the following: a kiss on the lips, a kiss on the cheek, a kiss on the hand, a kiss on the neck and a kiss on the forehead?

If the hearts are in tune a kiss in the air can produce thunder inside.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail." The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25|- 2nd Prize Rs. 20|-, 3rd Prize Rs. 15|-, 4th Prize Rs. 10|-, and 6 consolation prizes of Rs. 5|- each. The names of the prize-winners will be announced every month in 'filmindia", and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR FEBRUARY

1st prize Rs. 25|- to Gotam B. Karia (Karachi); 2nd Prize Rs. 20|- to Sadhu Ram Sethi (Ludhiana); 3rd prize Rs. 15|- to Manoranjan Dutta (Bombay); 4th prize Rs. 10|- to Miss Shala Effendi (Madhpur); and 6 consolation prizes of Rs. 5|- each to the following: Narandas F. Shah (Ahmedabad); S. P. Verma (Benares); A. Subba Rao (Vizianagram); Miss Charu-Shilla Puncholey (Karachi); Madan Lall Bedi (Cawnpore); and Ismail Sait (Bangalore). Money Orders are being sent to all the prize-winners.

Murari's Mammoth Musical Human Drama

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FINISHING THE CELLULOID PROCESS

Story :

DR. SAFDAR AH.

Producer & Director :

MOHAN SINHA.

Starring : SAIGAL ☆ SURAIYA ☆ WASTI ☆
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MURARI'S NEXT

sensation

1857

The red year of the Indian Story

Director : MOHAN SINHA.

KHURSHID (JNR.)

This artiste is gradually coming into the limelight. Here she is as seen in "Song of Desert" a costume story of Jagriti Pictures.

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FREEDOM

GHULAMI

Director **MOHAN WADHWANI** *Producer* **W. Z. AHMED**

Starring RENUKADEVI ★ MASUD PARVEZ ★ TIWARI ★ BHARAT VYAS ★ DAVID ★

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Director NAJAM NAQVI

Shree

KRISHNA BHAGWAN

Director W.Z. AHMED

limar's latest master hits

H.P.MITRA

YASHODHARA KATJU—
This popular artiste plays an important role in "Sassi Punnu" a costume story of Vaswani Productions directed by J. P. Advani.

BENGAL IS RAVING OVER

ART FILMS'
ALLURING SOCIAL

ALL for a SON "TAKRAR"

Written & Directed By:
HEMEN GUPTA

Starring:
JAMUNA
NAWAB, MOLINA,
IFTIKHAR, ARUNA.
DEVBALA, TULSI,
INDU TANDON Etc.

Music:
SACCHINDAS (Motilal)

RUNNING TO CROWDED HOUSES
AT JYOTI TALKIES, CALCUTTA.

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THE STRANGEST STOR
OF A GIRL WHO STAYED
N

'NAVYUG' PRESENTS

ROOM No. 9

STARRING
GEETA NIZAMI
SHYAM, K.N. SINGH
SAROJ BORKAR, DAR KASHMIRI

Director Vedi

Direction: Screenplay: Songs: Music
VEDI. SHAHID LATIF. NAKHSHAB. RASHID A

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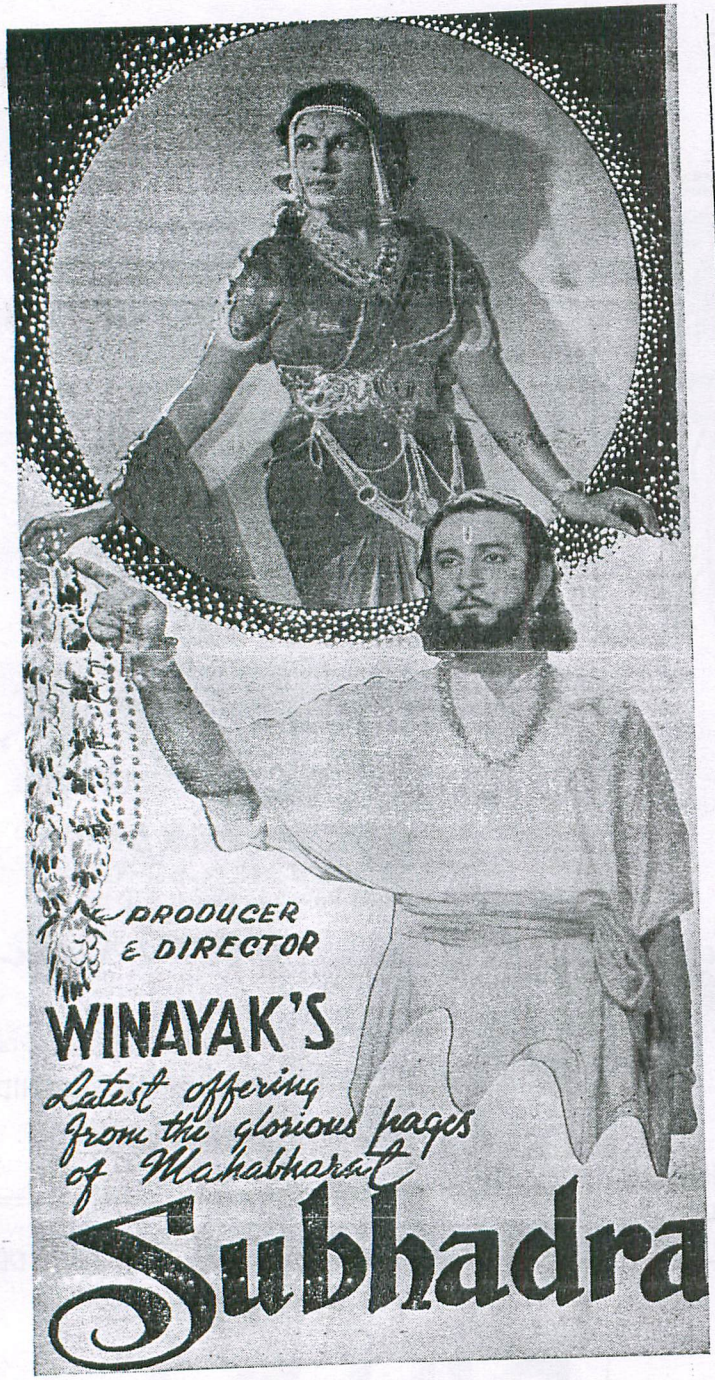
CREATING RECORD AT LAHORE, DEL
& CALCUTTA.

DIN RAA

DIRECTION: SHOREY DAULTALVI.

STARRING: SNEHPRAB P. BANNERJI, SULOCH



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Latest offering from the glorious pages of Mahabharat

Subhadra

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ISHWARLAL - YAKUB - Meenaxi - Shanta Rin - Lata - Salvi - Jog - Damuanna and PREM ADIB

STORY : V. S. KHANDEKAR

Under production at Rajkamal Kalamandir.

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OM PICTURES

PRESENTS

REHANA

The most loveable girl of the Silver Screen

in

BRIDGE

(PUL)

with

BIMAN BANERJI
BALRAJ MEHTA
E. BILLIMORIA
VIKRAM KAPOOR
MADAN PURI
JAHANARA
MONI CHATTERJI
PRITI MAJUMDAR
NARMADASHANKAR

★

Music : MINOO MAJUMDAR

Director : SUDHIR SEN

For Particulars :

RAJ LAKSHMI PICTURES,
125, GIRGAUM ROAD, BOMBAY.

AT HOME AND ABROAD

CINECOLOR PROCESS

Technicolor will meet its Waterloo very shortly if the new Cinecolor process, recently tested in Hollywood, becomes a vogue. Already M. G. M. have decided to use the Cinecolor in their new picture "Star Of Heaven" and it is said that the new process is less expensive and requires light mechanical equipment. If Cinecolor becomes popular, the black-and-white picture will soon be an exception.

LOVERS ON HIRE

Film-star Paulette Goddard's £40,000 diamond necklace, which she hires out to the studios, is made, she says, of all her engagement rings. Who is India's Paulette?

FLYING JOURNALIST

Mr. Baburao Patel accompanied by Sushila Rani and Pandit Indra paid a flying visit to Karachi during the week-end ending 13th January. Apart from the hundreds of currency notes autographed by Sushila Rani, perhaps to make them better negotiable instruments, Mr. Patel addressed journalists and film people; students and professors; and the Amil gents and ladies of the town. The people of Sind seem to have got earfuls to hear from the talkative editor and eyefuls to see in Sushila Rani. The only stye was Pandit Indra. Mr. Patel's host, Khan Saheb Jehangir Mobed, had a hard time controlling film crowds and protecting his guests.

DAWN AT LAST!

It is good news to report that the employees engaged in the different branches of the film industry met on Sunday, the 6th January, under the presidentship of Congressman S. K. Patil to form the Indian Motion Picture Employees Union. This organization will watch and protect the interests of the workers in the film studios and it has already got going by appointing a provincial committee to draft the constitution. "filmindia" will always support the workers against the exploiters.

SAMUEL SANGUINE

Sir Samuel Ranganadan, the High Commissioner for India, (but not for Indians) revealed during the month that an Information Service would soon be established which would give national and cultural Indian news to the British people through articles and films. As is expected, Sir Samuel is optimistic. We only hope, they don't portray India with the pens of gutter writers like Nichols and Mayo.

JUDGING THE JUDGE

Hurt by the sweeping remarks made by Presidency Magistrate S. M. Hassan of Madras, about films and film people, Producer K. Subramaniam, President of the South Indian Film Chamber of Commerce, is reported to be moving the High Court to expunge the remarks of the learned Magistrate and delete them from his judgment. We wish him success.

COLOURFUL WASTE

Rightly or wrongly, the Information Films of India are forging ahead with their new plans. We are told that they will now shoot documentaries of village life in color, which are expected to be ready by the middle of 1946. They have already prepared their budget of the taxpayers' funeral, which includes geographical films, sociological documentaries and odds and ends about the daily life in India.

THE LAST WORD

At least some of the women in America are beginning to resent the slurs against their sex by the characters George Sanders plays.

In "Moon and Sixpence" and "Dorian Gray," the British actor tossed around such epithets as "women represent the triumph of matter over mind." When it was announced that he would again make such derogatory remarks in the David Loew-Albert Lewin picture, "Bel Ami," at least one group rose in protest.

Mrs. J. D. Cahn, president of the Associated Women's Clubs, New York City, wrote Loew: "We have all intentions of boycotting the film, should the original plan of slander upon women be continued."

But Writer-director-producer Lewin does not intend to alter his course. Among the lines he has prepared for Sanders:

"There are two rules regarding women: 1, never believe what a woman says; 2, be on your guard when a woman is silent."

"No woman is worth what she costs, even if she costs nothing."

"Women should be kept in ignorance. To educate a woman is like leaving a razor where a monkey can find it."

Sanders merely shrugged and said Lewin puts such words in his mouth, and he is not responsible. For instance in "Moon and Six-pence" he had this line: "Women are strange little beasts. You can tread on them like dogs. You can beat them till your arm aches. And still they love you."

Surekha is waiting for stardom in "Rupa" under the direction of "Bulbul" Desai.

Shivraj Productions

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TO SUCH GREAT SONS
INDIA OWES HER GREATNESS...

See the

REAL SON OF INDIA

in Murli Movietone's

Saga of filial Love

"SHRAVANKUMAR"

Songs & Dialogues :
Walli Saheb
Music :
Bhulo C. Raney
Dance :
K. S. More
Camera :
Goverdhandhar Patel
Sound :
Chandrashekhar Trivedi

Starring:
CHANDRAMOHAN — MUMTAZ SHANTI
Pahari Sanyal-K.C. Dey - Menaka (N.T.fame)
Gulab - Tarabai - Raj Rani - Majjid - More
Yeshwant Wave & Gope.

Story, Scenario: **K. S. DARYANI.**
Direction: **RAM DARYANI.**

MURLI MOVIETONE, - - Dadar, Bombay.

"I'm sorry I had to say that." Sanders said. "I have since come to love dogs."

SHOCKED OUT

Dattu Ramchandra Bodhe, an electrician of the Rajkamal Kalamandir, received an electric shock whilst working in the studio and died on the spot during the month. It is a case for Workmen's Compensation.

MONEY SPINNERS

Louis B. Mayer, M. G. M. Chief, earned the highest income during 1943 by netting in 908,070 dollars against 59041 dollars earned by Charles E. Wilson, President of General Motors.

From the film stars, Fred Mac Murray, Deanna Durbin, Abbot and Costel.o, Barbara Stanwyck, Bing Crosby and William Powell caught the eye in top earnings.

In India the Income-tax can not catch the black marketing stars within six figures.

ASK MAMA

The "Tribune," a Lahore paper, reports a strange case about Manorama, the film actress of the Punjab. It is said that a notice was issued under Section 193 of the Indian Penal Code at the instance of Mr. Isac Daniel who claims to be Miss Manorama's father, alleging that in a libel suit filed by her against Syed Attaullah Shah, Miss Manorama had acknowledged the petitioner as her father, whereas in the present suit filed by her against the petitioner she refuses to recognise the petitioner as her father. Funny, isn't it ?

FORTUNE IN MUSIC

The Yankees won't let India have even one distinction of possessing the world's richest man in the Nizam of Hyderabad. Though we have a family of 400 million starving souls we don't grudge the Nizam his fabulous wealth. The Americans, however, don't seem to like the idea. They say that their five-feet-and odd crooner Bing Crosby is the richest man in the world and this international secret was well kept to keep tax-collecting wolves from Bing's golden gates.

We don't care whether Bing is rich or poor. Bing is a sweet crooner and has more rhythm in his voice than all the Broadway Bands put together. Bing makes three pictures a year and earns Rs. 4,00,000|- each. Then he earns Rs 25,000|- per week from broadcasting. Add to all this two annas as royalty per record on his gramophone records which sell in thousands and the profits of his Crosby Investment Corporation and it is not difficult to believe that Bing Crosby is a rich man. All luck to him. He has earned his money by hard work and struggle and not inherited it like our princes by sheer accident of birth.

GOOD-BYE, KAMLA!

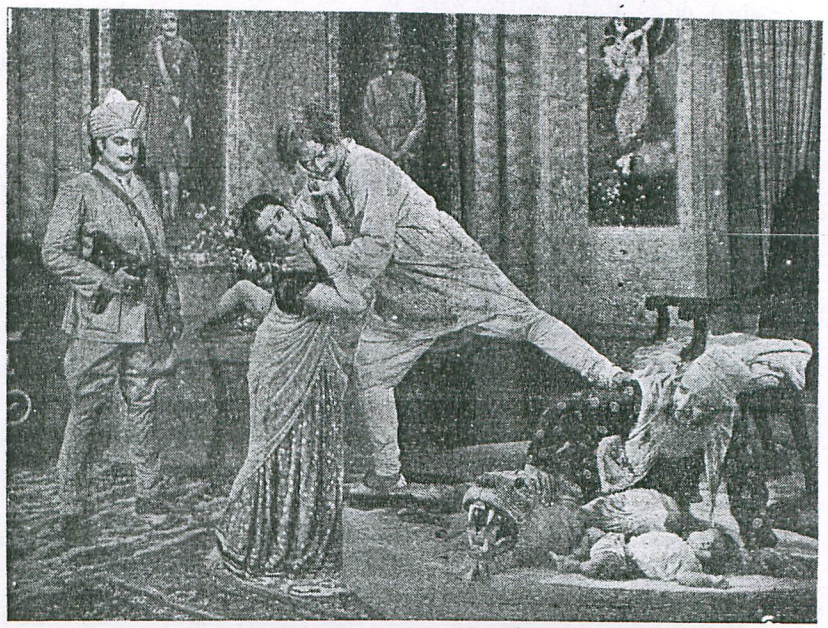
We regret to announce the sudden death of Film-actress Kamla Chatterjee (Mrs. Kidar Sharma) on Thursday the 10th January from heart-failure. Kamla had worked in many Ranjit pictures and had never given a bad performance. She was considered eminently suitable for light roles in which she sang and danced to entertain thousands all over the country. Sweet-natured and charming, Kamla will be missed by one and all in the industry.

WELL DESERVED

The Indian film industry was not forgotten in the distribution of honours for the New Year. Exhibitor Keki M. Modi of Western India Theatres Ltd. has been awarded the Order of the British Empire. Keki Modi's life has been one long struggle from poverty to riches and from obscurity to fame and though such honours do not fetch premiums in the present world, they still help to record the excellent services of sincere people like Keki Modi. We wish Keki greater distinction. Hard work deserves the crown every time.

AND ONE MORE

It did surprise many when Mr. D. K. Parker of "filmindia" and New Jack Printing Works Ltd., also became Rao Saheb in the New Year. "Filmindia" has now a Rao Saheb as a partner.



When Sushila Rani and Bipin Gupta clash in "Gvalan" some rare drama is created.

ONE MORE MENACE

The world is going to be a very small place if the numerous plans of several foreign film magnates are going to materialise. The latest organization in the news is the "United World Pictures Company" owned by J. Arthur Rank, the British film magnate with two Americans, Leo Spitz and William Goetz. This company will distribute and control —or try to—all productions wherever found. Sounds rather ambitious. Doesn't it? What about Ranjit pictures?

DEATH OF AN INSTITUTION

Bad news comes to us from Calcutta that Miss Jahanara Kajjan, the famous star of the early talkies, "Laila Majnu" and "Shirin Farhad", has breathed her last in Calcutta during December after a long illness. Her last picture was "Mumtaz Mahal", produced by the Ranjit Movietone. In her days Kajjan was considered the most dynamic star of the times.

BELLS AND BELLS

"Filmistan" seems to have become a happy hunting ground for romance the way boys and girls are being paired off. Right in the wake of Mohsin Abdulla's marriage with Veera Anklesaria comes the news of Mr. Perreira, Rai Bahadur Chuni Lall's secretary, having picked up Miss Shroff as his partner of life. Who says that our film industry does not contribute to the communal unity in the country?

DHAN-SAK DECISIONS

Our film people seem to be serious these days about putting their house in order. The other day Producer Sohrab Modi, who, like the overgrown school-boy who went in short pants to get a concession ticket, still calls himself an artiste first and last and remains the president of the actors and the actresses, invited the Executive Committee Members of the Producers' Association, without the prying journalists, to dinner and over some 'dhan-sak' decided that the Association of Artistes should co-operate with the Association of Producers in promoting better relations between the artistes and the producers, i.e. in cutting down the earnings of the artistes and increasing the profits of the producers. How can they kick on the stomach while putting th 'Dhan-sak' in?

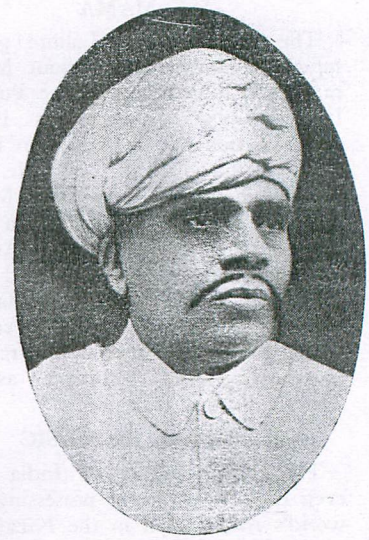
GLORIFYING CRIME

Members of the South Indian Film Chamber of Commerce are reported to have passed a "Mercy Resolution" to secure the release of Film actors N. S. Krishnan and M. K. Thyagraja Bhagavathar who have been given a life sentence for being parties to the murder of a local journalist. It is perhaps feared that without these two the South Indian film industry will soon go to dogs. The South Indian producers seem to show some rare principles the way they back persons who go about murdering people? Perhaps, some of those outside the jail claim fellowship with those inside and they seem to miss the genial company of the musician and the comedian.

NO MORE DIRECTION

A cable from Hollywood says that Veera Zorina, the stage and screen ballet star, was granted a divorce during the month from her husband, George Balanchine, a ballet director of New York. They were married in 1938. Pretty long time that.

DEATH OF A PHILANTHROPIST



We regret to announce the death of a leading philanthropist of Gujerat, Mr. Nemchand Kacharabhai Mehta, father of Kapurchand, Kevalchand and Zaverchand our film magnates, at the ripe age of 85 in Jetpur, his home town.

The late Mr. Nemchand Mehta was a very industrious and enterprising man who, rising from the lowest rung of the ladder, laid the early foundations of the now proverbial Kapurchand fortune. In his three illustrious sons he has left behind rare industrial magnates who turn every thing which they touch into gold. May his soul rest in peace.

Here is a semi-humorous situation fr om "Shravan Kumar" directed by Ram Daryani

OUR SYNTHETIC GLAMOUR GIRLS AND THEIR ART AND EARNINGS

By : **BABURAO PATEL**

"Imagine Durga Khote possessing intoxicating youth——"

Every day, in addition to the usual questions for the "Editor's Mail", I receive several letters from my readers asking me all sorts of questions about their intimate personal affairs, their silent hopes and fears, their soaring ambitions and what not.

Thousands of my readers seem to labour under the impression that I was born to serve them at all hours. Nothing of the sort. I am writing "filmindia" because I have to do some work for a decent living. Incidentally, if I manage to entertain some and serve a few, it is no fault of mine. Let it be perfectly understood that I never intend it to be so.

Once in a while, however, I shed my natural rudeness as a concession to my environments and become polite enough to give some advice. This is one such occasion with a letter before me signed by 31 girls of Karachi. I think quite a number of the signatures put on this letter are bogus. Knowing human nature—and woman nature particularly—I don't expect 31 young women to be unanimous over the contents of the single letter sent to me. The letter is a long windy affair, stupid in parts and angry and abusive at places. These women have cursed our producers for lacking morals, for being stupid, for their lack of enterprise, for the disservice they do to the country by producing rotten pictures and finally for not providing opportunities and suitable environments to good girls from society who wish to join the screen.

They have abused me calling me names which don't sit elegantly on tender lips and accused me of being a "tiny capitalist" who looks to profits at the sacrifice of art. They have spelt art with a capital "A" and underlined the word six times. They should have done it 31 times if all those signatures were to be accepted as genuine.

Here is an extract from this amusing letter:

"We are all Amil girls—beautiful, educated and talented—as most Amil girls are. (For me a girl is a girl, Amil or Tamil. And if she is beautiful I don't mind her being even an Oriya. By the way, I don't know what "Oriya" means. I picked up the word from my correspondence as it is odd enough to sound amusing.) We would like to work on the screen, but when a couple of us tried to contact your dirty producers we were choked off. (Probably they didn't want to pass on the "dirt" on grounds of public health)....What do these producers think of themselves? (Do they ever think?) When someone beautiful, talented and decent comes along, your producers don't have the imagination to secure her services. After all what do the film producers actually want if not beautiful, educated and talented girls? You should tell us the exact qualifications of a girl desiring to do screen work."

Forgetting this female diatribe for a moment, that is a question worth replying.:

"What do the film producers actually want?"

IMPOSSIBLE WOMEN

Let us answer this question by examining what they actually give us today and how they expect us to accept their "gift."

Every glamorous heroine which a producer presents is, without exception, described as having all the following qualities: intoxicating youth, eloquent eyes, perfect features, streamlined figure, exotic beauty, exciting sex-appeal, divine voice and what not. Now that is rather a tall order even for the most ambitious descendant of Eve to meet. If such a perfect woman can be found then it will be worthwhile withdrawing the Atom Bomb from circulation. That woman can complete the remaining destruction of the human race.

As things are going on at present we must say that our film producers belong to a race of unblushing optimists. Even under a lethal dose of self-hypnosis it is difficult to imagine Durga Khote possessing intoxicating youth, Shobhana Samarth sporting a streamlined figure, Snehaprabha Pradhan meeting the description of perfect features, Kanan radiating sex appeal, Suvarnalata being called an exotic beauty, Nur Jehan singing with a divine voice or Yashodhara Katju having eloquent eyes. And yet from day to day these very descriptions, and even more phantastic ones, are used by the producers to describe their glamour products, all the time expecting the people to accept all these adjectives as truthful descriptions of their stars.

Repetitions of these thundering adjectives in the producer's publicity campaigns often brings the tragedy home when several worthy descendants of Eve actually begin to believe all that is said about them and start

"Imagine Snehaprabha having perfect features——"

swanking and throwing their weight about completely forgetting the time-honoured trick of men to bend the women to their will under the lash of praise, both deserved and undeserved.

Actually what we get on the screen has very little relation with the glowing descriptions we read in the papers. But because film-making is a business, and hardly an art, we must acquit the glamour merchants of the charge of exaggerating their products and deceiving the public. The motion picture is technically a creation of an optical illusion. More reason, therefore, that stars who contribute their talent to make a picture, should also be classified as synthetic products of mental illusion.

And yet how much do the producers actually expect from their glamour goods, seeing that the ideal screen woman is yet to be born? As in other fields of life, man has also turned the imperfections of the screen into a saleable art. What nature denied to our film stars as glamorous women, the film producer has provided with various technical aids such as good make-up, camera work, etc. and the rest by creating an atmosphere of self-hypnosis by glamorous publicity.

Millions of people who see our motion pictures every day of the year testify to the success of the deep-laid designs of the producer.

It is difficult to say what a would-be film star should have to be to become a public craze. You can't assess woman's illusive charms with the help of mathematics. You can't measure her thighs in inches, her nose in centimetres or her eye lashes in millimetres. A woman is the essence of a thousand little things and it is the over-all effect that decides whether a person is beautiful or otherwise.

"Imagine Suvarnalata being called an Exotic beauty——"

THE TWO RANIS

To guide those 31 signatories (25 bogus ones), let me briefly analyse the glamour material we have in the industry today. This analysis is of course my individual opinion based on the recent screen appearances and performances of the artistes mentioned and is not intended to prejudice the fans.

The star that strikes the eye with a vengeance is Devika Rani. For years she dominated the Indian screen and was voted the "First Lady of the Screen" with unanimous consent. Democracy or Bolshevism, the masses still look up to people born in the aristocratic circles of life and Devika's credentials in this respect have been undisputed. She came, she was seen and she conquered. Within a day she became the favourite of millions. Even girls fell in love with her. Analysing Devika's natural equipment does not contribute to her glamour. Devika has a forehead a shade too high—a nose a shade too puny, eyes a shade too tiny and a figure a shade too slight. But with her well-cultivated dignity and poise she presents herself as a remarkably charming woman of a thousand little graces which lend her a beautiful personality.

Judged from the histrionic point of view, Devika is rather poor material. As a musician she has neither the voice nor the aptitude for Indian music. And yet Devika lent to the Indian screen a dignity which it never had before.

For a long time Devika took all the glamour that was given to well-born, educated ladies of society, till, one day, the screen introduced Sushila Rani in that much-advertised picture "Draupadi". Sushila Rani's artistic equipment must be explained as merely a fortunate gift from nature. She is a remarkable combination of several qualities any motion picture producer in the world would like his star to have.

"And Yashodhara Katju having Eloquent eyes——"

Sushila Rani has a photogenic face with eyes that strike the spectator with their soulful expression. In histrionics she possesses a wide range from a stoic martyr to the frivolous flirt. But a unique attribute, very rarely found with beauty, is her melodious voice which within confines of musical notes creates haunting melodies very rarely heard on the screen. Sushila Rani is a musician of rare calibre and can easily be called one in a million considering the stuff we get on the Indian screen.

But a lucky, gifted woman like Sushila Rani can hardly be an example for the average aspirant. Besides her association with the screen is more in the nature of a seasonal hobby. She is not on the screen for a career.

Let us therefore turn to those career girls who keep appearing on the screen month after month.

THE CAREER GIRLS

Forgetting the past and the present Ranis of the screen who may occasionally flash on the screen to give status and dignity to our film industry, the best all-rounder that attracts attention is Khurshid.

Here is a girl who has never given a bad performance. She is miles away from being the ideal screen star but Khurshid has a little of everything: a pleasant face, a good voice, and just the requisite amount of talent to put over a pretty good performance every time. No wonder she earns between eight to ten thousand a month. Nargis, a newcomer, is

certainly a talented addition to our screen heroines. Nothing is yet known about Nargis' singing abilities but the work she has given in a couple of pictures brings her very near Khurshid. Nargis earns over ten thousand a month and no wonder.

Some people insist on calling Khurshid and Nargis beautiful. Sushi'a Rani who is a Khurshid-Devika fan insists on describing both as "very beautiful women." I disagree with her though I don't try to convert her to my view.

Beautiful or not, Khurshid is certainly attractive considering the lot of ugly stuff we have in our film industry.

In a sex-starved country like India where beautiful women are usually buried in veils, even ugliness—so long as it has sex—gets a premium.

On the Indian screen we have a large brigade of ugly, repulsive faces some of which, in the absence of a better supply, have become good money-spinners at the box-office. Take them in a line: Snehaprabha Pradhan with her ugly nose and small height, Husna Banu with her nose longer than the face, Vanmala with a nose that would break the heart of any cameraman, Shobhana Samarth with a polly nose and a clumsy figure, Ramo'a a tiny woman with a snub nose, Kusum Deshpande with a thick nose on a very ordinary face, Yashodhara Katju, the funny-looking midget who seems to have changed her mind about growing at the early age of 12 and Mumtaz Shanti who looks more repulsive than pleasant on the screen.

And yet several of these for one reason or other are drawing big salaries. Forgetting the natural ugliness Snehaprabha has fine acting talent, Ramola is good in tom-boy parts, Vanmala can ride, dance and swim, Mumtaz Shanti can dance gracefu'ly, Shobhana can fall back on her luck to act the traditional Hindu wife with little intelligence and no resistance, Kusum Deshpande can beat any professional flirt at the game, the "midget" can raise a laugh by her funny looks and Husna Banu can wa'k across the screen over the steps fixed by the director.

Some of these girls are earning huge fortunes every year. Shobhana's income should be in the neighbourhood of three lakhs every year.

Ugliness is therefore not a stopper to a film career especially when there is sex, youth and a little intelligence to back it up. Film producers need women to act women and when they can't get beautiful women they accept less beautiful ones or even the ugly ones. Women can't be replaced by men.

THE "BEAUTIES"

Continuing the analysis of our acting talent we do have some pleasant faces which many may label as beautiful. Take Naseem, Neena, Shamim and Nalini Jaywant. None of these artistes can act much but they have been able to get along very well on their looks which are over-assessed in the midst of poor competition. With a crowd of ugly ducklings all around some are bound to be called beautiful and no one can complain about such an assessment.

It should be evident by now that screen work pays people for one distinctive feature or other. It is not always possible to get a versatile artiste like Protima Das Gupta who while looking womanly enough radia-

KIDAR SHARMA OFFERS

"NEEL KAMAL"

Oriental Pictures' Coming Masterpiece.

tes her natural sex-appeal in many a different role with superb artistry. There are girls like Para, Veena and Ragini whose only excuse to be on the screen is their youth with attractive contours. Youth seems to be such an attraction on the screen that Veena inspite of her stiff gait, poor acting talent and none-too-attractive face will earn over three lakhs of rupees this year and she took to the screen work only recently.

Think of Kanan, the nightingale of Bengal. For a woman she has almost a man's face but when she opens her mouth music gushes out to charm a million admirers. But for her lilting music, Kanan would not have been the screen attraction that she is today, earning nearly a hundred thousand rupees for a single picture.

The Mediocre Talent

There are many other girls who have a bit of many qualities required for screen success. Nur Jehan should head this list with pretty good acting experience inspite of her baby talk and nursery music. The others like Jayashree, Leela Desai, Ratnamala, Surraiya, Renuka Devi and Shanta Apte keep earning regularly big annual incomes for one reason or other but principally due to the shortage of talent in the industry. None of them can act much, but some of them are lucky to have influential chaperons who are directly connected with the film industry.

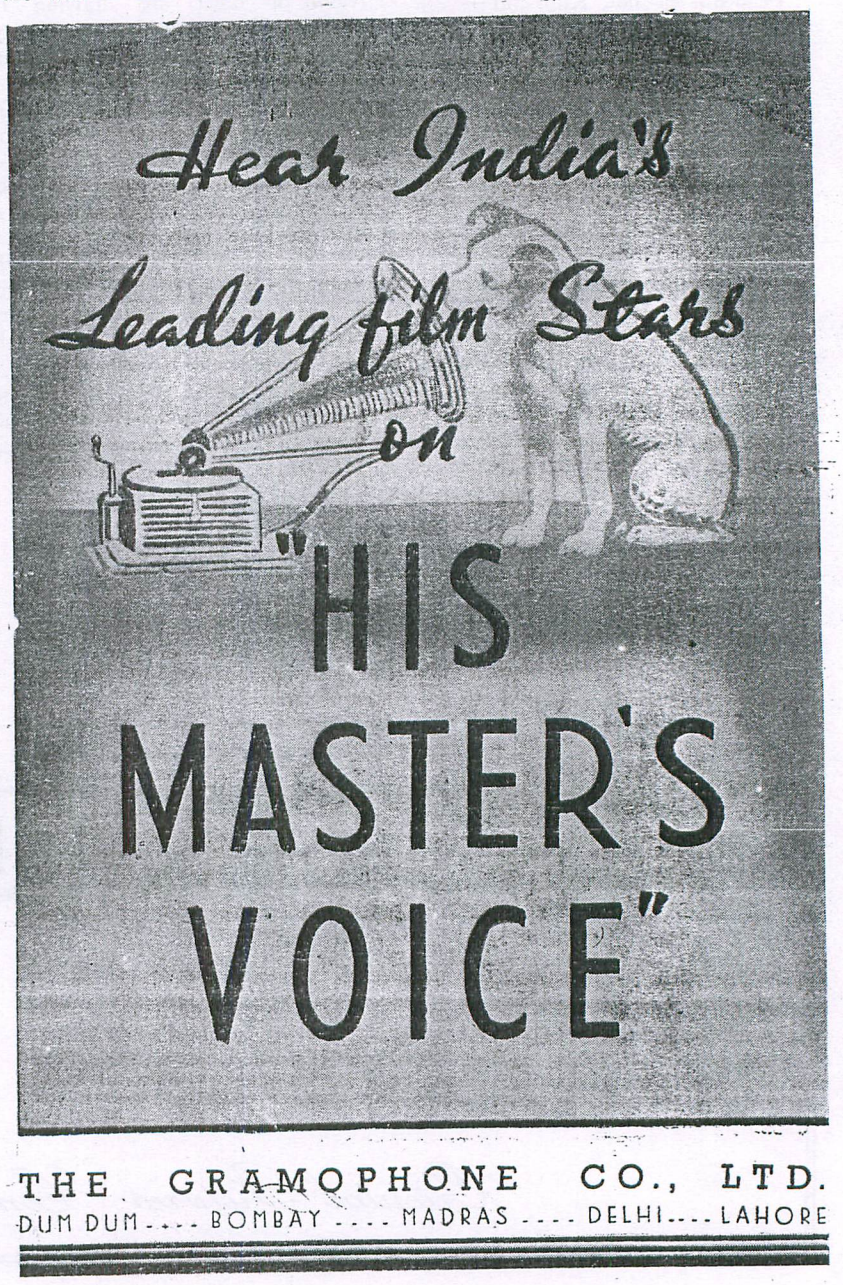
With almost everything against them in looks and age, Jamuna and Durga Khote continue to dominate in their field on sheer merit. These two are fine artistes who understand the spirit of their roles and deliver the goods from picture to picture with almost superb artistry. Both of them reach a six-figure income every year.

There are many others in the industry too numerous to deserve mention here, who earn a comfortable living by playing second roles. In fact, no one starves in this film industry be she an extra woman or an impecunious producer. Several of our extra girls, spotted as members of the fair sex merely because of the saris they wear, still manage to earn as much as Rs. 1500|- per month, for the simple reason that men can't act women and a picture requires some more women in addition to the professional heroine and the vamp.

New aspirants should therefore realise that there is nothing so much of the "intoxicating youth, the eloquent eyes, the perfect features, the streamlined figure, the exotic beauty, the exciting sex-appeal and the divine voice" about most of our career girls. They are in the game because they are women first and not men and because producers must have women to act the fair sex.

Those 31 Amil girls (with 25 bogus ones) can well assess their prospects by studying the above analysis carefully. If they are all that they say: "beautiful, educated and talented", they ought to get a place in the lap of the gods and not in our ramshackle film studios.

But I have yet to see a strikingly beautiful Amil or Tamil dame.



OUR REVIEW

Mrs. Bhavnani Writes A Silly Story And Mr. Bhavnani Makes A More Silly Picture

"Bisvi-Sadi" Presents Boredom In Celluloid

It seems that Mrs. Bhavnani (Enakshi Ramarao) is still living in times thirty years behind time. Had it not been so she would not have given a story which has appeared on the Indian screen over a hundred times in different forms and distortions.

Apart from the theme of the story being over-familiar, Mrs. Bhavnani seems to have forgotten the patent prejudice of our people against the stage as a career for young men. A story on this theme usually amounts to rowing against the current and cannot possibly be popular with the crowds.

The subject of "Bisvi-sadi" is pretty simple and can be described in a few lines. Narayan, the son of Sir Shankerlal, a wealthy man, is inspired by his love of the stage to become a stage producer. In pursuance of this ambition he wants to build a theatre in his town and finds his father a stumbling block in the way of his ambitions. As usual the father looks down upon the stage and anything connected with it and has other plans for his son. This results in a quarrel in which Narayan leaves his parent's home and strikes out on his own.

"BISVI-SADI"

Producers: Bhavnani Productions.

Language: Hindustani
Story: Enakshi Ramarao
Screen Play & Dialogues: Pt. Norottam Vyas
Music: Pannalal Ghosh
Cast: Motilal, Mazharkhan, Nargis, Asha Lata, Gope Mazumdar etc.
Released At: Swastik, Bombay.
Date of Release: 1st Dec. 1945

Directed By:
MOHAN BHAVNANI

That is a flirting situation between Snehaprabha and Paresh in "Din Raat," a Navyug picture.

Recruit S. N Wahidy of 422 Malcolm Tank, Poona 1, has a face for character acting and has stage experience in addition.

As is usual with such plots the usual characters crop up. There is Laxmi, a well-to-do girl, already in love with Narayan and there is a crowd of well-to-do, helpful friends who all contribute their best to fulfil Narayan's ambition. At a later stage the inevitable heroine enters the game. In this picture she is Veena, a poor girl, who steps into the office of the hero for a job and is found to be having remarkable talent in singing and dancing. All the heroines are always born with a genius for arts and Veena is no exception. Very soon Veena and Narayan start spooning and along with their business of stage production, romance is shown as running a happy race. Ultimately, Veena and Narayan get married and it is here that the writer introduces pathos into the story. Sir Shankerlal, without knowing that his new daughter-in-law is carrying a baby, induces Veena to leave the hero and go away with the usual sentimental talk about love and sacrifice. The heroine as usual goes away and goes through a lot of difficulties till she is given protection by a Muslim villager, where she gives birth to her first child. In the city, the hero is heart-broken and passes through a severe illness. After the usual sequences the hero and the heroine meet and the stern father forgives them and there is complete reconciliation and happiness in the family. One wonders why they didn't do it long before the end of the story!

Recruit Suraj P. Adeeb of 89 Butler Hostel, 'Varsity, Lucknow, is a Kashmiri graduate just 5' 11½" tall. He speaks Hindustani fluently and has some stage experience. Well, the lad has a personality which some film people may like.

We would have been saved the boredom.

Poor Production Values

If "Bisvi-sadi" is to be accepted as an evidence of Mrs. Bhavnani's talent for story-writing, we should advise her to stop this work. She is no good at it and lacks imagination in the development of a screen play. In "Bisvi-sadi' she has given a very thin plot with the least intellectual resistance and the whole affair looks like a transparent yarn from the beginning to the end. Story-writing for the screen is evidently not Mrs. Bhavnani's forte. The picture has failed in its basic story which is not at all suitable for the screen.

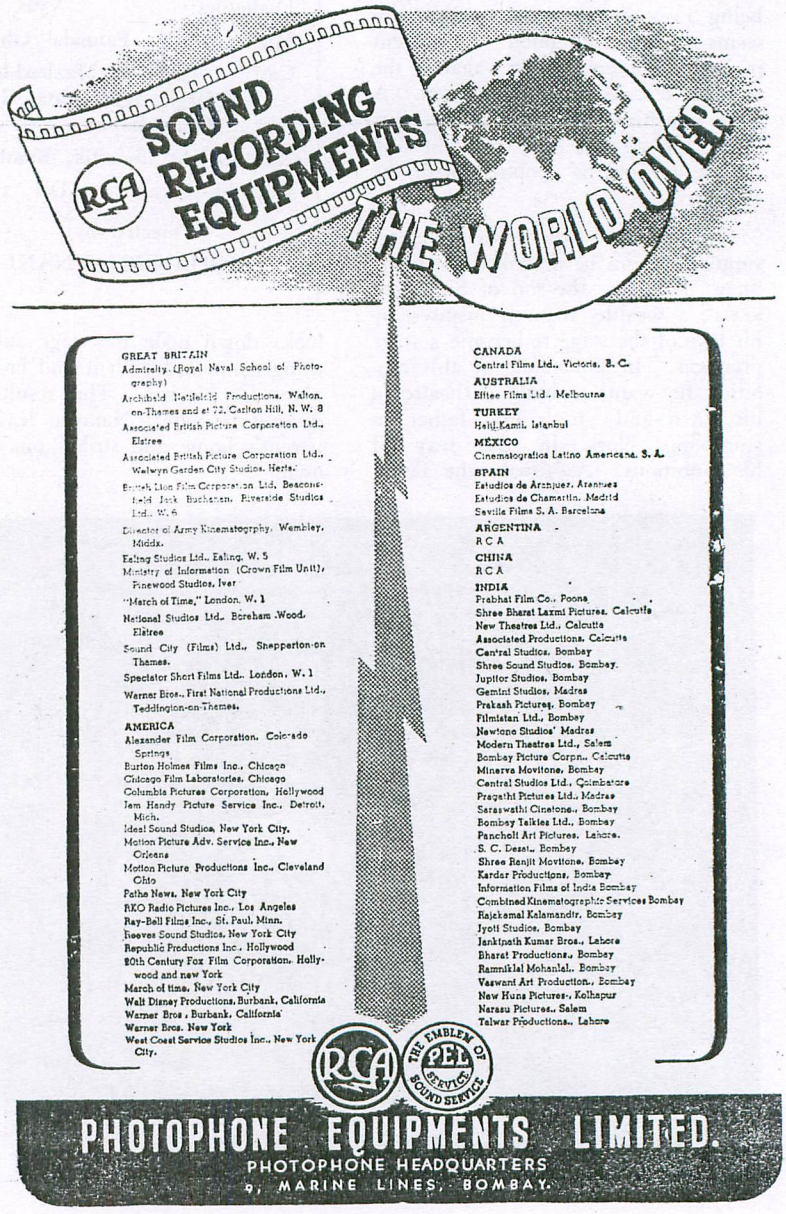
The production as such is a very poor effort all round. The dialogues are insipid and many an emotional situation seems to have been wasted by the dialogue writer through sheer lack of imagination. There were situations in the theme which could have been made very dramatic had the dialogues been suitably written. The music of the picture is ordinary and so are the song compositions. Sound and photography are far from satisfactory.

The direction of Mohan Bhavnani in this picture is still on par with his work in the first picture of his career. Bhavnani has not improved technically or emotionally.

Nargis Satisfies

From the players, Nargis stands out in her sincere portrayal of the hard hit heroine Veena. Though Nargis has not been properly directed, it is obvious that the girl has some natural talent and understanding which she seems to have used with good effect in this picture. Nargis is definitely a good artiste and it is a difficult job for even a bad director to kill a good artiste. From the others Mazharkhan has done pretty well in the role of Sir Shankerlal, though his dialogue diction is too hurried and confused. In playing "Sir Shankerlal" Mazhar revives the role of a old man which he played years before in "Sonera Sansar". From the rest Mazumdar gives a pretty good portrayal as the evil-minded Munshi of Sir Shankerlal. Motilal seems to have taken the picture as a grand picnic, seeing his indifferent performance in the hero's role.

In short, "Bisvi-sadi" provides complete boredom from the beginning to the end and it is too poor a picture to waste a ticket on.


RCA
SOUND RECORDING EQUIPMENTS
THE WORLD OVER
GREAT BRITAIN
Admiralty. (Royal Naval School of Photography)
Archibald Nettlefold Productions, Walton-on-Thames and at 72, Carlton Hill, N. W. 8
Associated British Picture Corporation Ltd., Elstree
Associated British Picture Corporation Ltd., Welwyn Garden City Studios, Herts.
British Lion Film Corporation Ltd. Beaconsfield Jack Buchanan, Riverside Studios Ltd., W. 6
Director of Army Kinematography, Wembley, Middx.
Ealing Studios Ltd., Ealing, W. 5
Ministry of Information (Crown Film Unit), Pinewood Studios, Iver
"March of Time," London, W. 1
National Studios Ltd., Boreham Wood, Elstree
Sound City (Films) Ltd., Shepperton-on-Thames.
Spectator Short Films Ltd., London, W. 1
Warner Bros., First National Productions Ltd., Teddington-on-Thames.
AMERICA
Alexander Film Corporation, Colorado Springs
Burton Holmes Films Inc., Chicago
Chicago Film Laboratories, Chicago
Columbia Pictures Corporation, Hollywood
Jam Handy Picture Service Inc., Detroit, Mich.
Ideal Sound Studios, New York City.
Motion Picture Adv. Service Inc., New Orleans
Motion Picture Productions Inc., Cleveland Ohio
Pathe News, New York City
RKO Radio Pictures Inc., Los Angeles
Ray-Bell Films Inc., St. Paul, Minn.
Reeves Sound Studios, New York City
Republic Productions Inc., Hollywood
20th Century Fox Film Corporation, Hollywood and new York
March of time, New York City
Walt Disney Productions, Burbank, California
Warner Bros., Burbank, California
Warner Bros. New York
West Coast Service Studios Inc., New York City.
CANADA
Central Films Ltd., Victoria, B. C.
AUSTRALIA
Efftee Films Ltd., Melbourne
TURKEY
Helil Kamil, Istanbul
MEXICO
Cinematografica Latino Americana, S. A.
SPAIN
Estudios de Aranjuez, Aranjuez
Estudios de Chamartin, Madrid
Sevilla Films S. A. Barcelona
ARGENTINA
R C A
CHINA
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INDIA
Prabhat Film Co., Poona
Shree Bharat Laxmi Pictures, Calcutta
New Theatres Ltd., Calcutta
Associated Productions, Calcutta
Central Studios, Bombay
Shree Sound Studios, Bombay.
Jupitor Studios, Bombay
Gemini Studios, Madras
Prakash Pictures, Bombay
Filmistan Ltd., Bombay
Newtone Studios' Madras
Modern Theatres Ltd., Salem
Bombay Picture Corpn., Calcutta
Minerva Movitone, Bombay
Central Studios Ltd., Coimbatore
Pragathi Pictures Ltd., Madras
Saraswathi Cinetone., Bombay
Bombay Talkies Ltd., Bombay
Pancholi Art Pictures, Lahore.
S. C. Desai., Bombay
Shree Ranjit Movitone, Bombay
Kardar Productions, Bombay
Information Films of India Bombay
Combined Kinematographic Services Bombay
Rajekamal Kalamandir, Bombay
Jyoti Studios, Bombay
Janktpath Kumar Bros., Lahore
Bharat Productions., Bombay
Ramniklal Mohanlal., Bombay
Vasvant Art Production., Bombay
New Huns Pictures., Kolhapur
Narasu Pictures., Salem
Talwar Productions., Lahore
RCA
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SOUND SERVICE
PHOTOPHONE EQUIPMENTS LIMITED.
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9, MARINE LINES, BOMBAY.

OUR REVIEW

"Dhamki"-A Transparent Detective Thriller

A Stupid And Tiresome Picture

With the success of "Panna," a Navayug thriller, we should not be surprised to see more thrillers coming to the Indian screen. Our producers are clumsy enough to copy things crudely and we shall now be getting a crowd of detective pictures till we get fed up with our life and begin cursing every motion picture anywhere within ten miles of us.

"Dhamki" is a detective story in which the hero is an amateur detective and the heroine is the victim of a gangster. Actually, as we find the picture, there is nothing to detect in it from the beginning to the end because the villain is known, his plot is known, his act is known and everything about everyone is known to everyone else except the heroine. The picture therefore has no suspense nor any ticklish problem to solve for the audience. Seeing "Dhamki", therefore, is more like crystal-gazing in which the past, the present and the future are all seen at will.

Stupid Story

We are introduced to two groups of people. One is a gang led by Ranbir who operates an insurance racket of insuring people and killing them afterwards. Ranbir is moreover a Romeo with an eye for tender flesh and constant variety. At the time of the story he had already poisoned his wife and is living with another girl who is in love with him. The other group consists of Bimla, an heiress, and Murari, her young brother. To this group is added the hero, Ajit, an amateur detective, and a couple of other good people of the world, who constitute the law-abiding element of society.

Ranbir is interested in Bimla and her fortune and seeks introduction with her by trapping Murari into gambling debts. Later on, Murari is framed up on a charge of murder and Bimla agrees to marry Ranbir, the man whom she hates very cordially. All this while Ajit keeps punctuating the story with his heroics and amateur detection.

Very soon a climax is reached in which Bimla is on the eve of marrying Ranbir, Murari has a suspicion of crime hanging on him, Ajit is locked up in a room far away from the town, Ranbir's sweetheart is cheated of her lover's loyalty and Ranbir himself is getting the creeps of conscience. With this set-up the climax is dragged to its conclusion in which Ranbir dies of a shock, Bimla is handed over to the hero and Murari discovers that he never committed murder. There the detective story ends as tamely as it began in the first reel.

A film story of crime and detection is not an easy affair if it is to be made thrilling from foot to foot. Mystery and suspense are the main features of such subjects and these have to be maintained by the creation of numerous situations in the story. "Dhamki" fails to come up to these requirements because of poor story and poorer screen play.

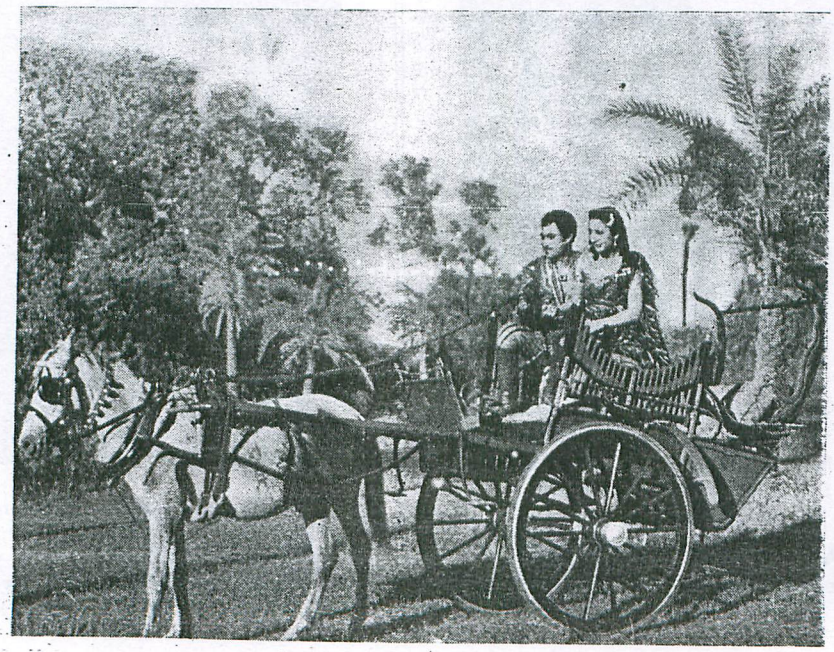
The best part of the picture is its excellent dialogue which is written in simple Urdu and in an idiomatic language.

The lyrics of D. N. Madhok present the usual stupid stuff—all words and no sense. And it is a pity that the work should be so spineless seeing that Pandit Amar Nath, the music director, has given a couple of popular tunes. The other technical work such as photography and sound recording is quite good. The editing however could have improved a lot if Dharam Vir had used his scissors a little more. Ravindra R. Dave's direction of the story is poor.

"DHAMKI"

Producers: Pancholi Art Pictures
Language: Urdu
Story, Screen Play & Dialogues: Imtiaz Ali Taj
Lyrics: D. N. Madhok
Music: Pt. Amar Nath
Cameraman: G. Singh
Sound Engineer: Ishan Ghosh
Editing: Dharam Vir
Art Director: Ghulam Nabi
Cast: Ragini, Al Nasir, Smriti, Kalavati, Ajmal & others.
Released At: Minerva, Bombay.
Date of Release: 21st Dec. 1945.

Directed By:
RAVINDRA R. DAVE



Pleasant outdoors make "Shikari" a pleasant picture to see. Here we see Ashok and Veera asking the tiny horse to drag them to romance.

Kalavati Shines

From the players Kalavati in the role of the frustrated sweetheart gives the best performance. She acquits herself in a sensible manner and seems to realise what she does every time. The next one to attract is Smriti, evidently a new-comer, who has face and mannerisms suitable for comic relief in pictures. This girl gives quite a lively performance and if suitably cast in future may prove a good addition to the screen. In the role of the heroine Ragini bores as usual, staring with her big eyes and blowing her nostrils all the while. Al Nasir, the hero, who plays the amateur detective, presents too fat a face to hold any expression. Though he has very well written dialogues to speak, he delivers them heartlessly and generally carries himself about in a manner which is hardly graceful or suitable. This boy fails as the hero of the picture. Ajmal, the villain, who plays the key-role of Ranbir does pretty well with his usual stagy grimaces and somehow keeps the home fires burning throughout the picture.

As a motion picture for entertainment "Dhamki" must be considered a flop. It has neither suspense nor any drama throughout its 11,000 feet which, at best, become extremely boring half way through the journey.

PHOTOGRAPHY: N. M. ADHIKARI
AUDIOGRAPHY: N. S. NAYAR
DANCES: D. BABULAL
MUSIC: M. SAGIR ASIF

PARTICULARS:
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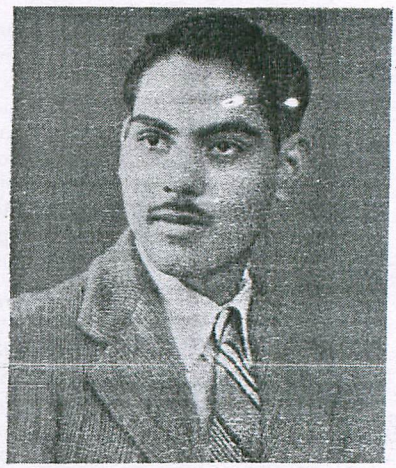
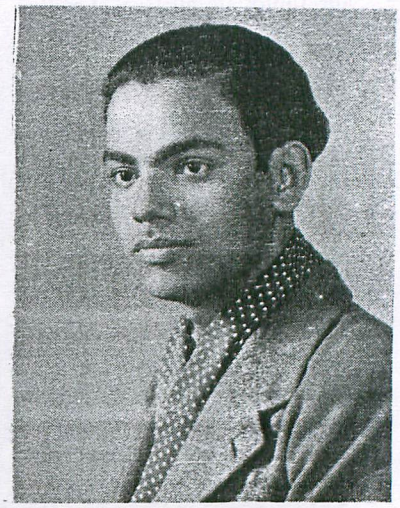


Recruit D. G. Chawla of 51 Haroon Bldgs, Bunder Road, Karachi, is a college student standing nearly six feet. He acts, sings and does other tricks and feels that the film line will suit him.



Recruit Narain S. Kamal c|o Suguomal Pamumal, old Market, Karachi, is an enthusiastic youngster of 20, who has already played several roles on the Hindustani stage. Well, what about him?

OUR REVIEW

"Ratnavali"--A Waste Of Time and Money

Amar Presents Poor Entertainment

Rowing against the current, by the usual process of self-hypnosis the Amar Pictures seem to have produced "Ratnavali" believing all the while that they were giving to the film-goers a world-beater. Unfortunately "Ratnavali" failed so badly when it was released in Bombay that the producers now feel that at least for some time no costume stories should be touched.

"Ratnavali" is another hocus of those old kingdoms of Kaushal, and Kaushambi, etc. about which we have seen so many stories on the Indian screen before. It is the usual patented plot with which we are so familiar by now that we know how it is going to end in the very first reel of the picture.

We are told that Ratnavali was a princess of Ceylon who was blessed with a boon that whoever married her would become a world-conqueror. That was enough temptation for all the scheming ministers of those days to secure the girl for their own kings.

With this tempting bait, the anglers get busy but only one prime minister, that of Kaushambi, succeeds in securing a bite when he finds Ratnavali in the palace of his own king.

To lend intrigue to the drama Ratnavali is given a different identity and when she goes into the presence of King Udyan, like a well prepared stud bull the king falls in love with her, inspite of his having a queen all his own.

A tug of romance is now introduced between Queen Vasavadatta and the heroine Ratnavali with the moon struck king as the centre of attraction and the wise prime minister acting as the pimp-in-general. After a lot of useless sentimental talk and fire and what not, all the threads of romance are pulled together finally to hand over the princess to the waiting king. It all ends well as usual and nobody is thrilled about it either in the beginning or at the end.

"Ratnavali" is perhaps the thinnest story ever presented on the screen as it lacks drama at every turn from the beginning to the end.

A Poor Production

The only thing that attracts attention in the picture is its architectural framing. We must admit that the sets are good. Bar this the entire picture is a very poor show in almost every respect. The screen play is an amateurish affair with no incidents and no scope for any drama. The dialogues are very poorly written and the lyrics are a crowd of usual words which make no sense. Photography is good in parts but surprisingly crude in the execution of pan and trolley shots. Most of the long shots remain poorly lighted. The sound recording is good. The music of Gobindram is far from being popular or suitable, while the direction of Surendra Desai lacks both intelligence and imagination.

Amongst the players Ratnamala gets an unusual push in the role of Ratnavali. She doesn't deserve being given so much prominence at the cost of the story value. We are told that Ratnavali is a beautiful princess of Ceylon at an age where she should be a veritable man-killer. Actually Ratnamala is a direct contradiction of this expectation. This woman looks old and pulled down and in her light moments look frivolous with her age and appearance staring us in the face. Surendra is a hero probably selected by weight. He seems to have stopped acting seeing how much he has done in a role where he has very little to do. Usha Mantri in the role of Vasavadatta proves another liability on the production. This woman makes faces and doles out a very poor diction of Hindustani. K. N. Singh has given his typical performance with his usual grimaces and eye-brow play. The others in the picture are too poor to deserve any mention.

In short, "Ratnavali" must be considered a sheer waste of time and money by producers who cannot afford to indulge themselves in such luxury. For the film-goers "Ratnavali" is one long piece of boredom.

Veera and Ashok Kumar make an excellent team in "Shikari" a picture of Filmistan.

"RATNAVALI"

Producers: Amar Pictures
Language: Hindustani
Dialogues: K. Upadhyay
Lyrics: Ram Murat, V. Gour and I. Kapoor.
Photography: Adi Irani
Audiography: Thakorbhai Patel
Music: Gobindram
Cast: Surendra, Ratnamala, Usha Mantri, K. N. Singh etc.
Released At: Lamington, Bombay.
Date of Release: 16th Nov. 1945

Directed By:
SURENDRA DESAI

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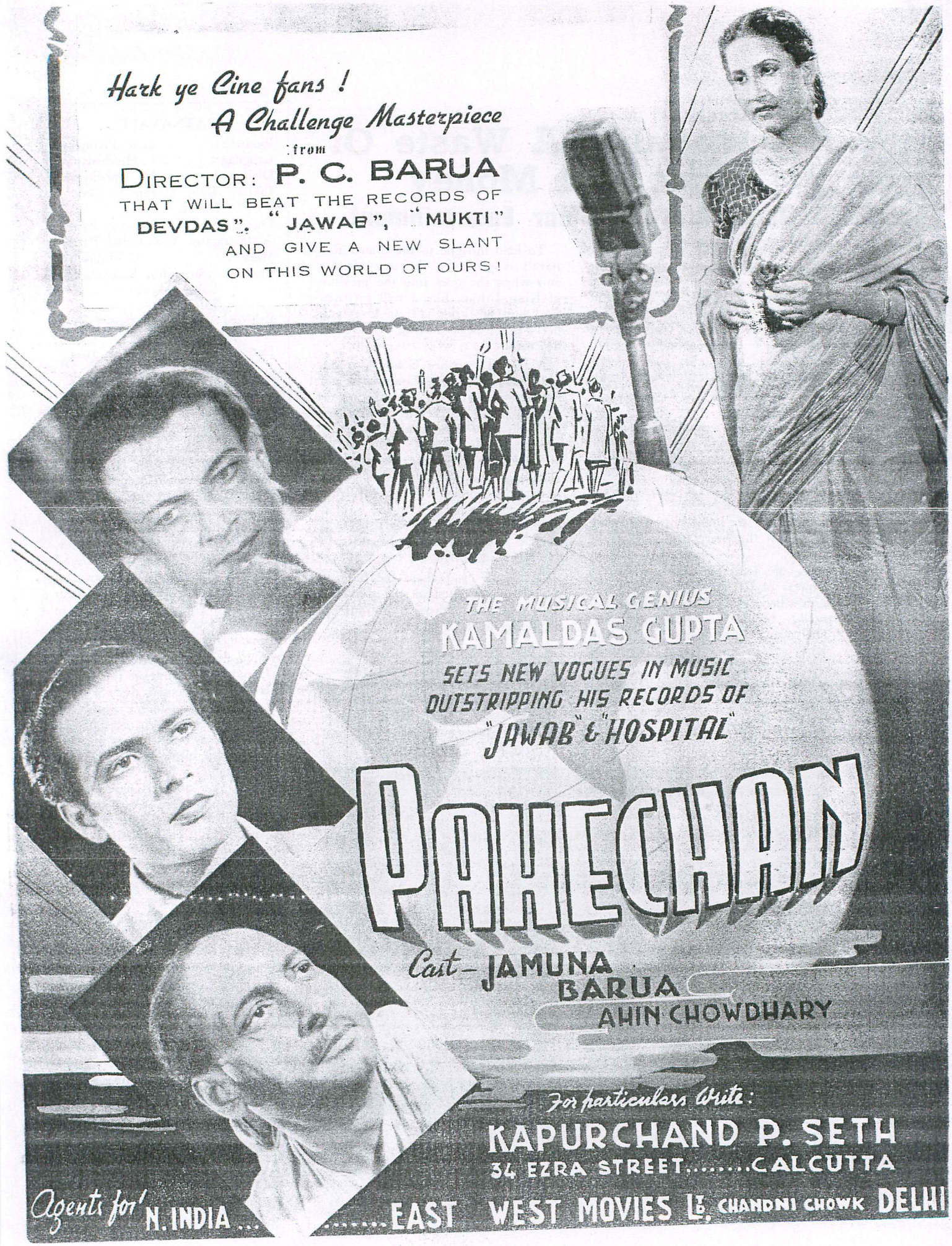

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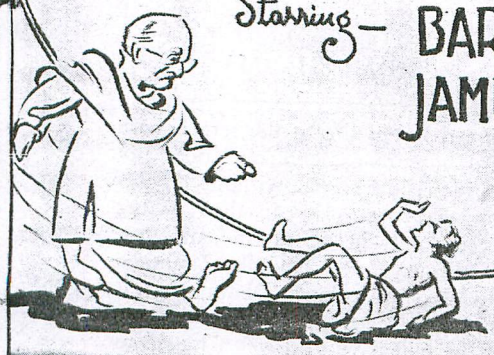

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OUR REVIEW

"Dhanna Bhagat"-Another Devotional Hocus

Kidar Sharma's Umpteenth Flop

Kamla Chatterji's Sparkling Performance

Director Kidar Sharma seems to be the most unfortunate person with a long sequence of bad luck. We can not dispute his sincerity, not knowing his approach to work, but if results are to assess a man's value as a motion picture director, Kidar Sharma should stop directing motion pictures. An intellectual otherwise, Kidar seems to have lost the knack of directing motion pictures seeing the series of flops which he has given us one after another. "Dhanna Bhagat" is his umpteenth flop and it is as bad as previous pictures given by Kidar Sharma.

The Usual Story

The story of this picture is the usual devotional hocus in which the usual divine spark is kindled in a young heart which struggles to reach spiritual heights in the midst of a cruel world which refuses to understand. This is the story of a saint of the Punjab called Dhanna. In childhood Dhanna and Munni play together without knowing their spiritual destiny in later age. Both are soon struck with the divine spark and pass through life's usual struggles to become devotees of God. After being separated in childhood both meet together as grown-ups and are again misunderstood by the world around them. In the local Zamindar Dhanna gets his jealous rival who persecutes Dhanna goaded by his desire to possess Munni. Inspite of Dhanna declaring Munni as his sister Dhanna is persecuted mercilessly and passes through the usual trials and tribulations to come out triumphant as all devotees have invariably done in the past. The story is therefore treated in the usual routine manner and one can always anticipate the incidents far in advance of their being flashed on the screen. The story therefore has neither any drama nor any suspense to hold motion picture audiences.

Very Common Production

As a motion picture "Dhanna Bhagat" is on par with the other product of Ranjit in poor production values. The photography is definitely bad while the sound recording is erratic and inconsistent. The music can be said to be suitable for the theme but the song compositions, because of their devotional aspect, sound flat and insipid. The dialogues of Kidar Sharma, which are expected to be brilliant, are far from being thrilling in this story. The costumes in the picture are clumsy and not such as to contribute towards making the picture attractive. Add to all this rotten processing, and imagine what rotten quality "Dhanna Bhagat" presents as a motion picture. Kidar Sharma has hardly directed this picture seeing that the story and the characters are permitted to run helter-skelter.

Kamla Shines

In a picture which is rotten in almost every respect it is very difficult to assess correctly the performances of the players. However, Kamla Chatterji easily beats the others by a performance which looks brilliant in comparison with the poor show given by the others. In the role of Munni this girl brings life to the screen with every appearance, and one does not like to see the screen without her because everyone else in the picture succeeds only in boring the audience.

That new-comer Kamal Zamindar who plays the role of Dhanna hardly shows any acting talent. It seems that he will have to travel a long way before we are inclined to accept him even as an ordinary motion picture actor. The others in the picture are just no good.

In fine, "Dhanna Bhagat" is a picture which deserves to be avoided inspite of its devotional theme. It has nothing in it to entertain nor even to provoke thought.

"DHANNA BHAGAT"

Producers: Ranjit Movietone
Story: Walli Sahib
Language: Hindustani
Dialogue: Kidar Sharma
Songs: Indra, Walli & K. Zaman
Music: Khemchand Prakash
Photography: Gordhanbhai Patel.
Audiography: C. K. Trivedi
Cast: Kamal Zamindar, Kamla Chatterji, Chanda Bai etc.
Released At: Opera House, Bombay.
Date of Release: 1st December 1945.
Directed By: KIDAR SHARMA

Shanta Apte is ready to jump in "Subhadra", a mythological comedy directed by K. Winayak.

REVIEWED IN NEW YORK

By: P. S. HARRISON
(*Editor:* HARRISON'S REPORTS)

"ANCHORS AWEIGH"

(MGM, no release date set; time, 139 min.)

Very good mass entertainment. Photographed in Technicolor, the production is extremely lavish, has good comedy, a romance, tuneful songs, and effective dancing. The story is thin, but it has some human interest, and there are so many humorous situations that one is kept laughing most of the way. The music ranges from classical to popular, featuring the brilliant piano-playing of Jose Iturbi, the crystal-clear singing of Kathryn Grayson, and the "crooning" of Frank Sinatra, who, incidentally, should draw many additional squeals from his "bobby-sox" admirers because of his dancing in one sequence. While each of these performers contributes much to the entertainment values, it is Gene Kelly who walks off with the honors; he not only joins Sinatra in singing a few songs, but he also figures importantly in the comedy relief, which he handles effectively, and his dancing is the most impressive thing about the picture, particularly the sequence, in which he dances with a cartoon character as a partner. It is a live action and animation sequence, superior to the technique developed by Walt Disney in "The Three Caballeros." Most of the action takes place in Hollywood, with a few of the scenes staged on the MGM lot, giving the picture a colorful background:—

Given a four-day leave from their ship, Kelly and Sinatra go to Hollywood in search of a good time. Sinatra, a shy Brooklyn boy, follows Kelly everywhere, much to his annoyance. As Kelly ponders how to get rid of Sinatra, a policeman compels both of them to accompany him to a police station to help him with a little boy (Dean Stockwell), who had run away from home to join the Navy. The youngster agrees to go home if Kelly and Sinatra would accompany him to meet his guardian aunt, Kathryn Grayson, a movie extra who hoped to become a famous singer. At the boy's home, Kelly, noticing that Sinatra was attracted to Kathryn, tries to further the romance by telling her that Sinatra was a good friend of Jose Iturbi, and that he could arrange a screen test for her. The boys, to make good this boast, soon find themselves spending most of their furlough in a futile attempt to meet Iturbi in order to arrange for the test. Meanwhile Kathryn meets Iturbi in the studio commissary and, assuming that he knew all about her, talks excitedly to him about the test. Iturbi, baffled at first, soon guesses what had happened, and he obligingly agrees to make good the boys' promise. As a result of her test, Kathryn becomes a star. It all ends with Kelly in Kathryn's arms, and with Sinatra in the arms of Pamela Britton, a waitress from Brooklyn, who spoke and understood his language.

Isobel Lennart wrote the screen play, Joe Pasternak produced it, and George Sidney directed it. The cast includes "Rags" Raglund, Billy Gilbert, Carlos Ramirez and others.

"CONFIDENTIAL AGENT"

(Warner Bros. Nov. 10; time, 118 min.)

With Charles Boyer and Lauren Bacall heading the cast, "Confidential Agent" may do well at the box-office; as entertainment, it ranges from fair to good, but, because of its anti-fascist theme, which is somewhat outdated, it will probably be received by most picture-goers with mixed feelings. The action revolves around a Spanish Loyalist agent, who comes to England in 1937, at the time of the Spanish Civil War, to prevent agents of the Spanish Fascists from obtaining shipments of English coal. The story is filled with intrigue, has many exciting moments, and is for the most part interesting, but it will not stand up under a close analysis, for it leans too heavily on coincidence. Frequently, the action bogs down. Moreover, too much time is taken to establish the story. As a matter of fact, some judicious cutting could reduce the overlong running time. The performances are generally good, with Peter Lorre contributing an outstanding characterization of a frightened traitor. Lauren Bacall, who showed much promise in "To Have and Have Not," is somewhat disappointing; she overacts. The production values are first rate:—

Arriving in England to negotiate with a British coal magnate to prevent the sale of coal to the Fascists, Boyer, a Loyalist agent, meets Lauren Bacall, the magnate's aloof daughter, who unaware of his identity or mission, offers him a lift to London. They are followed by Victor Francen, a ruthless Fascist agent, whose chauffeur thrashes Boyer in an unsuccessful attempt to steal his credentials. In London, Boyer makes contact with two co-agents, Katina Paxinou, owner of a small hotel, and Peter Lorre, only to discover that both had turned traitor, having been bribed by Francen. When he refuses to join them, they murder a 14-year-old servant girl, whom Boyer had befriended, and frame him on a fake murder charge. Meanwhile Francen's henchmen steel Boyer's credentials, preventing him from negotiating with Lauren's father. Determined to see his mission through, and to avenge the murder of the young girl, Boyer, aided by Lauren, who had become sympathetic to his cause, eludes the police. Through a series of strange adventures, he tracks down both Katina and Lorre and, without being directly responsible for their deaths, has the satisfaction of seeing them die. Then, upon learning that Francen had concluded a deal with Lauren's father, Boyer goes directly to the coal miners and makes an impassioned plea to them not to mine the coal. The English papers publicize his action and condemn the coal magnate, compelling him to cancel the contract. His mission fulfilled, Boyer, still wanted by the police, is helped to escape from England by Lauren, who joins him on a tramp steamer.

Robert Buckner produced it, and Herman Shumlin directed it. The cast includes Wanda Hendrix, George Coulouris, John Warburton, George Zucco and others.

Unobjectionable morally.

"SPELLBOUND"

(United Artists; no release date set; time, 110 min.)

Very Good! Blending psychoanalysis, psychiatry, murder-mystery, and appealing romance, David O. Selznick has fashioned a powerful drama for adults, endowing it with superb production values, and Alfred Hitchcock, in keeping with his reputation for building up thrilling situations that hold one in tense suspense, has applied his directorial skill in a masterful way. Although the picture's appeal may be directed more to class audiences than to the masses, since it employs psychiatry and psychoanalysis for the background, basis, and solution of the story, and since it resorts at times to much technical scientific dialogue, it will probably draw to the box-office also the masses, not only because of the stars' popularity, but also because it has been handled in a manner that enables the average person to understand fully the gist of the story even though the complexities of its Freudian theme may remain hazy.

Briefly, the story revolves around Gregory Peck, as an amnesia victim, who is suspected of murdering a famous psychatrist, his doctor, whom he attempts to impersonate as head of an institution for the mentally unbalanced. Ingrid Bergman, as a woman psychiatrist on the staff of the institution, falls in love with him and, despite his belief that he may have committed the crime, since he had no recollection of his past, tries desperately to shield him from the police and to save him from punishment because, she was blindly sure that he was innocent. Risking her life, because of the danger that Peck might become berserk momentarily, Ingrid probes his mind to learn the cause of his psychosis and amnesia and, through an analysis of one of his dreams, succeeds in establishing his identity, as well as past events in his life. Then, through applied psychoanalysis, she proves to him that he was innocent of the crime, thus restoring his sanity. Circumstantial evidence, however, points to Peck as the killer, and the police jail him for the crime. But Ingrid, undaunted, sets forth in pursuit of the real murderer and, in a final sequence that builds steadily to an absorbing climax, pins the guilt on Leo G. Carroll, former head of the institution, whom the murdered man was to replace.

Easily the smartest comedian we have in the industry, Dixit raises many a laugh in "Soni Mahiwal," a picture of Jayant Desai.

The performances of the entire cast are superior, and throughout the action an overtone of suspense and terror, tinged with touches of deep human interest and appealing romance, is sustained. A weird dream sequence designed by Salvador Dali, the Spanish artist, the sets of which supposedly depict the dream life of Peck's disordered mind, is highly fantastic but most interesting.

Ben Hecht wrote the screen play from the novel, "The House of Dr. Edwards." The cast includes John Emory, Steven Geray, Wallace Ford, Michael Chekhov and many others.

"TOO YOUNG TO KNOW"

(Warner Bros., Dec. 1; time, 86 min.)

This is no more than a fair domestic drama, of program grade. Due to the moss-covered theme, which has not been accorded any new or unusual twists, and also to the fact that the hero and heroine break up their marriage over a trivial matter, the picture is unable to enlist more than a lukewarm interest in what takes place. Moreover, it is too talky. One sympathizes with the heroine, for she had given the hero no cause for divorce, but it is difficult for one to become interested in the hero, a boorish fellow, who could not control his temper; such a character would do well for a villain but hardly for a hero. It has a few appealing situations and some human interest, but on the whole its dramatic effect is weak because the story lacks sound motivation:—

Joan Leslie, a young girl with a desire for a movie career, and Robert Hutton, a mechanically-minded young man, marry after a whirlwind courtship. A conflict arises between them because of the constant visits paid to their home by Joan's movie-struck friends; Hutton looked upon these friends as a threat to the stability of his marriage. One night, Hutton embarrasses Joan by insulting her friends and by ordering them to leave. They quarrel and, shortly thereafter, are divorced. Three years later, in India, Hutton, now an officer in the air force, meets Dolores Moran, one of Joan's girl-friends, and learns that Joan had given birth to a son shortly after he had left her. He learns also that she had permitted the child to be adopted by another couple immediately after birth. Infuriated by Joan's actions, Hutton obtains a leave of absence and returns to the United States to find his son. He visits Joan and berates her, despite her claim that she was heart-broken at not having the child with her, and that she had permitted the infant's adoption only because of her inability to support him. Since even Joan could not tell him of the identity of the couple who had adopted the infant, Hutton enlists the aid of Harry Davenport, a children's court judge. Davenport, a kindly and understanding man, patiently reconciles the differences between Joan and Hutton, remarries them, and, as a wedding gift, presents them with their child.

Jo Pagano wrote the screen play, William Jacobs produced it, and Frederick de Cordova directed it. The cast includes Rosemary DeCamp, Arthur Shields and others.

Unobjectionable morally.

"VOICE OF THE WHISTLER"

(Columbia, Oct. 30; time, 60 min.)

Fairly interesting but unpleasant program fare. The first part of the picture, which deals with the loneliness and ill health of a wealthy industrialist, has considerable human interest, for all the principal characters are shown as kindly persons with fine traits. The story, however, soon develops into a murder melodrama, in which the actions of the main characters undergo an abrupt change, each committing acts that are far from commendable. Consequently, one feels no sympathy for them. The direction is good, and the acting competent. Some of the situations generate considerable suspense. Because of the manner in which the murder is planned and committed, the picture is unsuitable for children:—

Ill in health and lacking true friends, Richard Dix, an industrialist, leaves for a vacation on the Great Lakes. Arriving in Chicago, he suffers a heart attack as he boards a taxicab. Rhys Williams, the driver, takes him to his boarding house and nurses him back to health. Williams, a friendly, sincere chap, persuades Dix to visit a neighbourhood clinic, where he meets Lynn Merrick, a nurse, who was engaged to James Cardwell, a young interne. Clinic physicians, informing Dix that he had only a few months to live, advise him to go to the Maine seacoast. Impressed by Lynn's friendliness, Dix asks her to marry him, offering to leave her his entire fortune in return for the short time she would have to spend with him. Lynn accepts, planning to use the money to marry Cardwell after Dix's death. Cardwell, angry, breaks with her. Accompanied by Williams, Dix and Lynn go to Maine and establish residence in an abandoned lighthouse. The outdoor life gives Dix a new lease on life and, after six months, he finds himself madly in love with Lynn. But Lynn, tired of the secluded life they led, openly regrets the bargain. When Cardwell arrives unexpectedly for a visit, Dix, noting that Lynn was still in love with him, becomes insanely jealous but masks his feelings. Both men, though outwardly friendly, plan to do away with one another. A battle of wits ensues between the two, with Cardwell being murdered by Dix after an unsuccessful attempt on the latter's life. Dix attempts to make it appear as if Cardwell had died accidentally, but Lynn, having witnessed the crime, summons the police. Dix is sentenced to the electric chair, while Lynn commits herself to a life of solitude in the lighthouse.

Wilfred H. Pettitt and William Castle wrote the screen play, Rudolph C. Flothow produced it, and Mr. Castle directed it. The cast includes Tom Kennedy, Frank Reicher and others.

"SAN ANTONIO"

(Warner Bros., Dec. 29; time, 110 min.)

In spite of the fact that it offers nothing startling in the way of novelty of plot or of action, this "glorified" Western, photographed in Technicolor, is a good entertainment of its type. It should go over fairly well with an average audience, for it blends fast and exciting action with romance and comedy. Errol Flynn's popularity will undoubtedly mean much at the box-office. As a Texas rancher, who breaks up a powerful ring of cattle rustlers, Flynn makes a fearless hero, with enough dash and bravado to endear him to the ladies. There is plentiful horseback riding, shooting, and fighting—enough to satisfy the most ardent Western fans. One sequence that will undoubtedly thrill them is the one in which a rousing barroom brawl takes place. In between the melodramatic scenes, one is kept amused by the antics of S. Z. Sakall:

In his fight against organized bands of cattle rustlers, Flynn obtains from a slain rustler a cattle tally book indicating that Paul Kelly, operator of a music hall in San Antonio, was leader of the outlaws. To reach San Antonio safely, Flynn outwits Kelly's gunmen by commandeering a ride in a private stagecoach chartered by Alexis Smith, a New York actress, who had been booked by her manager (S. Z. Sakall) to perform in Kelly's music hall. Flynn, upon reaching San Antonio, organizes a a group of ranchers to help him prove Kelly's guilt. Kelly, aware that Flynn had possession of the tally book, schemes to regain it. Meanwhile Victor Francen, Kelly's partner in the music hall, planned to obtain the tally book, so that he could blackmail Kelly into a partnership in the cattle rustling business. On the night of Alexis' opening performance, Flynn accepts an invitation to visit her dressing room, but first takes the precaution of leaving the tally book with John Litel, one of his rancher friends. Kelly, who had intercepted the invitation, ambushes Flynn, but fails in an attempt to kill him. During the fracas, Litel is killed by Francen, who obtains the tally book. Litel's murder is unwittingly witnessed by Sakall, who threatened by Francen, agrees to keep his identity secret. Sakall eventually confides to Alexis that he had witnessed

(Continued on page 62)

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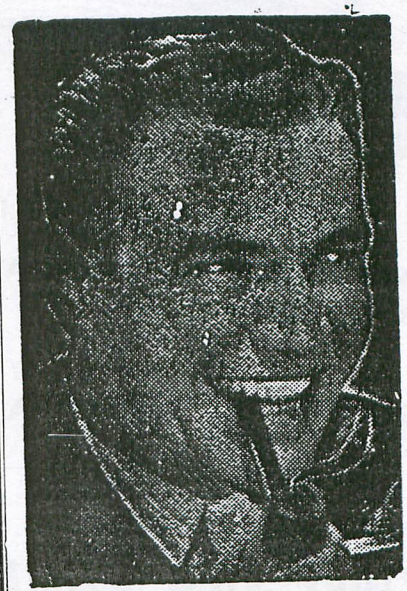

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(*Continued from page 59*)

Francen's killing of Litel, and she in turn gives the information to Flynn, who had been appointed as town marshall to find the killer. When Flynn attempts to make the arrest, a fight between the ranchers and the outlaws takes place in the music hall. Francen and Kelly both make their escape, with Flynn in hot pursuit. In the course of events, Kelly kills Francen to regain the tally book, only to meet death himself when he clashes with Flynn in a running gunfight.

Alan LeMay and W. R. Burnett wrote the screen play, Robert Buckner produced it, and David Butler directed it. The cast includes Florence Bates and others.

Unobjectionable morally.

"ALLOTMENT WIVES"
(Monogram, Nov. 17; time, 80 min.)

As entertainment, this crime melodrama is just fair, but it may do better than average business because of its timely, exploitable subject—women bigamists who marry several servicemen to collect allotment and insurance benefits from the Government, a practice that has received wide publicity in the nation's newspapers. A gangster-picture formula has been employed to tell the story, which deals with the machinations of a crime ring that organizes the women and teaches them how to prey on servicemen, offering them protection in return for a share of the benefits collected. It is a rather sketchily told tale, involving murder, kidnapping, and blackmail, and occasionally it resorts to preachment. Paul Kelly, as the secret investigator who exposes and smashes the crime syndicate, is believable, but Kay Francis, as head of the ring, and Otto Kruger, as her lieutenant, fail to make their characterizations convincing:—

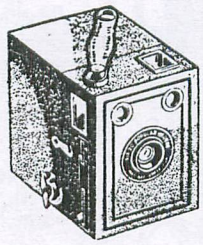
Kelly, a colonel in the Army, is asked by the Office of Dependency Benefits to investigate the increase of bigamous claims. Posing as a reporter, Kelly soon establishes that a crime syndicate had organized the racket, and he sets out to find its leaders. In the course of his investigation, he makes the acquaintance of Kay Francis, a socially prominent businesswoman, unaware that she was the secret leader of the ring. Kay, a reform school "graduate," had turned to organized crime in order to give her daughter (Teala Loring) the better things in life. She cleverly uses her friendship with Kelly to check on his movements. When Gertrude Michael, one of the "allotment wives," learns of Kay's connection with the ring, she attempts to blackmail her. Failing this, she entices Kay's daughter, a weak sort, away from home and persuades her to enter the easy life of an "allotment wife." Kay, frantic, murders Gertrude. Meanwhile Kelly, in a round-up of the "allotment wives," finds Teala. Kay, learning that Teala was with Kelly, orders her henchmen to recover the girl. Guided by Kay, the gangsters raid Kelly's office and succeed in their mission, but Kay inadvertently leaves behind a clue that reveals her to Kelly as the secret leader. Kelly and the police rush to Kay's home, arriving in time to prevent her from leaving town. In the struggle that ensues, Kay and her henchmen are shot to death.

Harvey N. Gates and William Austin wrote the screen play, Jeffrey Bernard and Miss Francis produced it, and William Nigh directed it. The cast includes Bernard Bedell, Anthony Warde, Selmer Jackson and others.

Not suitable for children.

Kodak Cameras are back again...

but



SIX-20
POPULAR 'BROWNIE'
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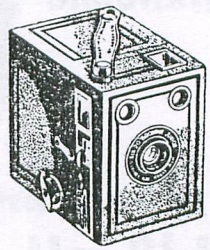
Canvas Case 1/12.



SIX-20
'BROWNIE' JUNIOR
(3¼"×2¼") Rs. 10/12.
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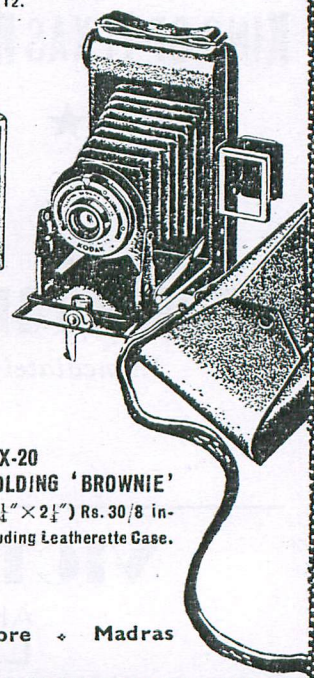


SIX-20
FOLDING 'BROWNIE'
(3¼"×2¼") Rs. 30/8 including Leatherette Case.

just at present, alas, there are not enough to go round. If *you* have been disappointed, however, don't take it to heart... don't worry: later on, there'll be more and more of India's favourite picture-makers everywhere... and the selection will be greater.

KODAK LTD. (Incorporated in England) Bombay • Calcutta • Lahore • Madras

OUR REVIEW

"Shikari" Draws Crowds at Roxy

Good Framing of Poor Theme

Veera Attracts Attention

It is a pity that a new company like Filmistan Limited should be compelled to produce a propaganda picture months after the war, and compromise its chances of commercial success as producers. Though "Shikari,' as a theme, hasn't got anything special in it, it would certainly have made a better picture had the producers not been compelled to mix in it propaganda contents. And yet due to smart takings and smarter editing the picture has been made fast enough to hold the interest once you make your peace with its poor story and propaganda material.

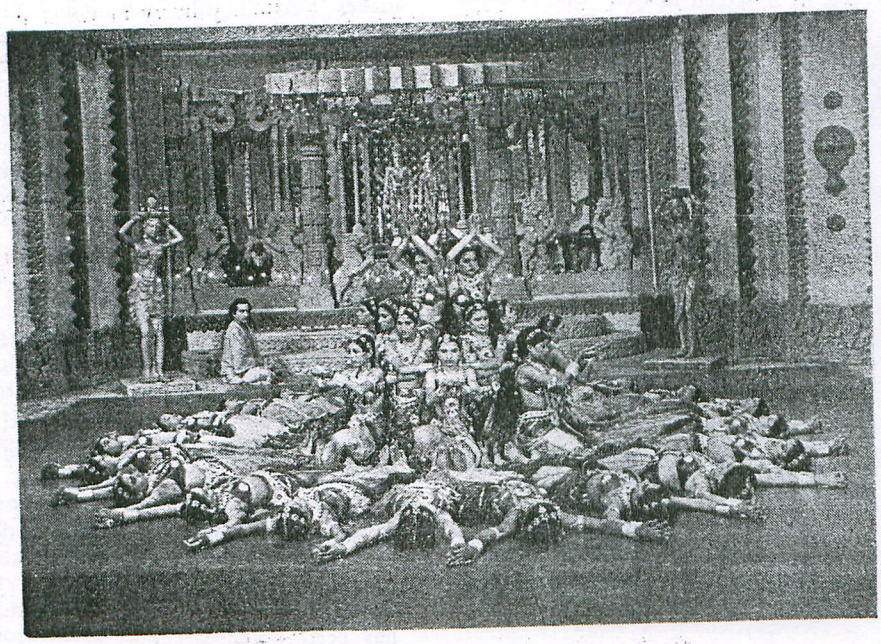
Cheap Jap Stuff

One wonders how long the Japanese are going to be the theme of our pictures now that the war is over. "Shikari" is another Jap story thrown into a town of Burma with a crowd of villagers and a small family of a dozen persons. Throughout the picture we see nothing of Burma or the Burmese. We are asked to identify the whole of Burma and everything Burmese in the small group of players who enact the plot of the story.

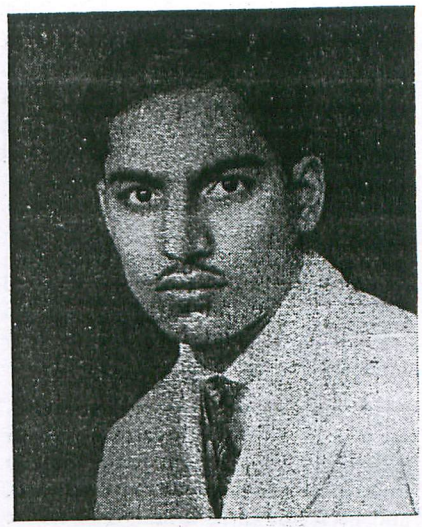
"SHIKARI"

Producers:	Filmistan Ltd.
Language:	Hindustani
Story:	Gyan Mukerji
Screen Play & Dialogue:	S. H. Manto
Photography:	S. Hardip
Audiography:	J. G. Jagtap
Editing:	Dattaram Pai
Lyrics:	Gopal Singh Nepali
Music:	Sachindev Varman
Cast:	Ashok Kumar, Veera, Paro, Rama Shukul, Leela Misra, V. H. Desai etc.
Released At:	Roxy, Bombay.
Date of Release:	5th January 1946.

Directed By:
SAVAK VACHA



"Shravan Kumar" has sets and girls. This seems to be a field day for little Ram Daryani with so many of them lying across the floor. Most of them are 200-yard beauties.



Recruit S. Akhil of Regimental Cinema, Lebong, has always wished to act in the films. Now he thinks his opportunity has come without knowing our producers, of course.

As the story unfolds itself on the screen we are faced by the fact that neither Gyan Mukerji nor S. H. Manto could make up their mind about the exact theme of the play. "Shikari" is therefore a propaganda story, a socialistic theme, a freedom struggle and what not, all in one and all in bits.

There is the usual Zamindar Rajnarayan with a daughter called Veena and a suitor for her called Ranjit. They are all rich. The other group consists of Badal, a Chieftain with Paro, a jungle girl, in love with him and Masterji, an old go-between, between the two groups. With this pattern of characters romance is given to the story in which Ranjit wants to marry Veena while Veena is in love with Badal. Ranjit becomes the villain on the male side and Paro becomes the jealous cat on the female side. These two erect the usual hurdles in the race of romance between Badal and Veena, and the romantic theme travels in its usual rut without either Gyan Mukerji or S. H. Manto showing any imagination about it.

Just at this stage the Government of India step in with their Japanese prize-boys and call upon the hero and the heroine to get mixed up in their war propaganda. So we are introduced to a Japanese Captain who talks some Hindustani billingsgate, shoots a lot of people, manhandles a

lot of girls and bleeds a number of children. Very soon the whole atmosphere is transformed into a guerrilla warfare and we see Veena becoming a guerrilla leader and Ranjit and Badal running between her and the Japanese at regular intervals. In keeping with our expectations the Japanese are driven out, two interfering players, Ranjit and Paro, are disposed off and Veena and Badal are thrown into an embrace of romance, not only as lovers but as patriots in addition.

The picture fails to attract mainly because of poor story material and its subsequent development. We do not know who this fellow S. H. Manto is, and he seems to be a new man at the game, but his work as a screen-play-and-dialogue-writer seems to be terrifically poor. He fritters away several opportunities where he could have given very powerful dialogues which would have added a theme and drama to the situations. It is mainly because of the poor work of this man that the story fails to appeal. The only saving grace is the editing of Dattaram Pai which is remarkably slick and fast throughout the picture. The photography is good in parts and rather dark at places. Sound recording is very faulty and indistinct, and many dialogues are lost entirely to the audience. The lyrics of Gopalsing Nepali are quite good and written in a very simple language with words which help musical phonetics. The musical tunes, however, must be considered as very poor. The sets are remarkably good.

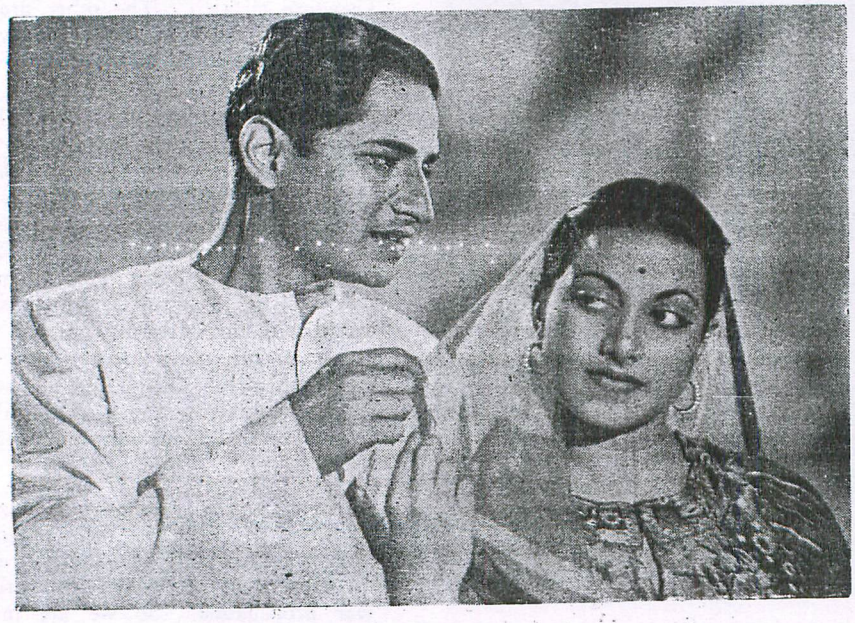
Savak Vacha's direction is good work as a maiden effort and this boy promises to be a good director in future if he is given a carefully written scenario. In "Shikari" he shows sufficient imagination in shot composition and action direction.

Veera, A New Find

From the players Ashok Kumar, who is a vastly improved artiste these days, once again gives a good performance as 'Badal,' the hero of the story. He is less effeminate these days and more graceful, and his performance, therefore, becomes immediately popular.

Veera is an excellent addition to the screen heroines of India. She is surprisingly good in light portrayals and is hardly camera-conscious. The only defect found in her at present is her faulty diction of the dialogue which she stammers out in a painful manner. It will be more beneficial to avoid this girl in big close-ups and generally present her in small mid-shots. Veera has a good figure and shows enough talent to be a very useful artiste in future.

Paro, another new-comer who plays the jungle girl, is utterly useless as a screen artiste. She is dwarfish in figure and has deformed legs which look repulsive. Though the girl makes a sincere effort to portray her role, her appearance goes against her throughout and she fails to win the sympathy of the audience.



Nandrekar and Surraiya do some cock-eyed loving in "Akash-Deep" produced by Jayant Films.

Bipin Gupta makes his debut in "Prabhu-ka-Ghar," a Ranjit picture.

Rama Shukul acts Ranjit, the weak-kneed villain of the piece, but while doing so he speaks more to himself than to any one in the picture or in the theatre. Excited or not, it is difficult to pick up Shukul's dialogue which piles up one over the other in his unholy hurry to vomit it. This is Shukul s main defect which makes him highly unsuitable for screen work though in all other respects he is quite a good artiste. Leela Misra in the role of Sunalini, the mother of Ranjit, gives a good performance. V. H. Desai, the comedian of the play, has little to do and proves boring these days with his usual monkey tricks.

From the Jap quarters Samson attracts attention by his excellent performance as the Japanese Captain. This is perhaps the best Japanese Captain seen by us on this side of the Burmese border since Indian producers started doling out Jap themes. Samson certainly deserves encouragement.

To sum it all up, "Shikari" is not at all a bad picture if you once make peace with its thin story material and its propaganda contents. Thanks to Dattaram Pai, the editor, the picture has been made fast and saved from being a complete piece of boredom. "Shikari" is not a bad time-killer.

ADVANCE FILM EXCHANGE (Bombay)

Considering the bad times we are having at present, "Ghar" had a splendid run of 15 weeks at the Majestic in Bombay. These well-known distributors will now be releasing "Ameree", a picture produced by Associated Pictures featuring Barua, Ramola, Jamuna and others.

This is a socialistic theme arguing the life of the underdog and it is reported to have been well received in Calcutta. Another picture which they are likely to release very shortly is "Pahechan" produced by New Talkies of Calcutta.

SHALIMAR PICTURES (Poona)

Keeping their old motto, "Art For People's Sake," in view Producer W. Z. Ahmed is reported to have given to the film-goers a popular picture in "Ghulami". Other pictures in the studio in the making are "Prithviraj Sanyukta", "Shree Krishna Bhagwan" and "Mira Bai." The first two are well on way towards completion.

MAZHAR ART PRODUCTIONS (Bombay)

"Pehli Nazar", a story of Muslim social life, is awaiting release now and will shortly regale audiences all over the country. Almost all the territorial rights have been sold for very good prices and negotiations are on way about the North Indian rights.

RAMNIK PRODUCTIONS (Bombay)

Producer Mazhar Khan is very busy shooting the sequences of "Naiyya", a picture which is being produced under his supervision and directed by Aslam Nuri. In the cast we find Mazhar Khan, Munawar Sultana and Ashraf Khan, the well known stage singer.

Still another picture which Producer Mazhar Khan has taken in hand is called "Sona" or "The Gold." The story of this picture has been written by Director Chowdhary and it will be directed by Mazhar Khan himself.

AMAR PICTURES (Bombay)

The latest news which comes from this company is that the final sequences of 'Gvalan', a picture produced and directed by Baburao Patel, are being taken. With Sushila Rani leading a useful stellar cast, the picture is reported to have become excellent in all round production values. The musical value of this picture is likely to be outstanding.

KAHAN ART PRODUCTIONS (Bombay)

Producer-director K. L. Kahan has taken up a new subject "Mahiya" which is a Punjabi social story. A lot of shooting has been done for this picture which features Kundan Lal, Rajrani and others. The music is given by Nisar Bazmi.

STANDARD PICTURES (Bombay)

At last, after a long time, news comes to us that 'Bairamkhan' is now in the final stages of production.

Featuring Jagirdar, Mehtab, David and others, this historical subject is reported to have become an impressive entertainment. Thanks to Producer M. Havewalla who has spared neither pain nor money to make it an attractive spectacle.

JAY PICTURES (Bombay)

This is evidently a new production company under the supervision of Mr. Joshi. Their first picture will be called "Extra Girl" and will be directed by K. L. Kahan. In the cast we find Rajrani, Anant Prabhu, Arvind Kumar and many others.

VARIETY PICTURES (Calcutta)

This is a new production company started in the East of India and their maiden picture will be called "Prem-

In "Akash Deep" a picture of Jayant Films, Surraiya plays the lead.

Ki-Duniya". They have chosen a very fine cast including Ahin Choudhury, Alaknanda, Kalpana and Rajlaxmi. Producer N. R. Bose has entrusted this picture to Jyotish Banerjee for direction at the Indrapuri Studios.

NATIONAL STUDIOS (Bombay)

Having rested for some time these producers are now keen on finishing the picture "Inqualab". Shooting is being done from day to day and the early reports seem to suggest that "Inqualab" is likely to become an excellent entertainment.

HILAL FILM CORPORATION (Bombay)

Under the direction of A. R. Zamindar "Hai Jani," a social story, is making satisfactory progress in the studios with Molina, Munshi Khanjar and Madhurika in the cast. The picture promises to become a useful thriller. Another picture simultaneously under production is called "Matwali". It is evidently a comedy.

AZAD PICTURES (Bombay)

The latest news from these quarters confirm progress of Director Balwant B. Dave with a new picture "Namak." Quite a good lot of shooting is reported to have been done and Director Balwant seems quite satisfied with his work.

CHANDRA ART PRODUCTIONS (Bombay)

Believe it or not, Director Nanabhai Bhatt is reported to have done the trick with his social story, "40 Crores". Featuring Nirmala, Arun, Yakub and several others, the picture is reported to have become quite an impressive melodrama of our village life.

DIN PICTURES (Bombay)

Director M. Sadiq, who has shot into the news owing to his success in "Rattan", is shooting another picture for these producers called "Jag Biti". It is a social story produced by M. A. Mughni and promises to be a useful picture with Suraiya leading a useful cast and with Gulam Haider giving lilting tunes.

NATIONAL THEATRES LTD. (Bombay)

Producer K. Abdulla rushed into our office the other day to tell us that he has finished the paper work for his new company and for a new picture called "Hamjholi." This picture will be on the sets at the Bombay Talkies studio very shortly and among other artistes we shall be seeing Nur Jehan in the leading role.

Bipin Gupta, one of our future top liners, brings grim drama into "Gvalan," a picture produced and directed by Mr. Baburao Patel.

INDIA PICTURES (Bombay)

Taking a story from Hyat Ullah Ansari these producers christened it "Neecha Nagar". The distinctive feature of this picture is the main role in it which is being played by Rafi Peer who has had stage experience overseas. The direction is in the hands of Chetan Anand.

JAYBHARAT PICTURES LTD. (Bombay)

Under the direction of Kishore Sharma that social picture "Rasili" is reported to be progressing very well. One of its best features will be the music of the picture which is given by Hanuman Prasad who distinguished himself in the music direction of "Draupadi". In the cast we find Kanhyalal, Radha Rani and Ranibala.

HINDUSTAN CHITRA (Bombay)

Producer Kishore Sahu is one of those persons who cannot be silenced easily. Taking the success of "Veer Kunal' as further encouragement, Kishore has launched two new productions simultaneously. One of them is called "Sindoor" while the other is called "Chhote Thakur". According to him both are super socials. We hope they are so in reality.

LAKHMIDAS ANAND PRODUCTIONS (Bombay)

Producer Anand has written to us a personal letter to tell us that "Krishna Leela" has far exceeded his previous expectations in quality and contents. It seems that Director Debaki Bose is back in his old form and with Kanan singing for dear life "Krishna Leela" is likely to be one of the best musicals of the year.

DUGAL PICTURES (Bombay)

Final and finishing touches are being given to "Haqdar," a Muslim story with a good theme under the direction of Rafiq Razvi, and featuring Harish, Najma, Anita Sharma and others. This picture is expected to become a good money spinner. Already the producers are planning a new one called 'Sultana Chand Bibi.'

R. S. PRODUCTIONS (Bombay)

This is another new company started with the primary idea of producing stunt thrillers. Their first picture will be called "Kangoo" and has something to do with the 'King Kong' and 'Frankenstein' put together. The picture is directed by G. Currimbhoy.

RANJIT MOVIETONE (Bombay)

It is good news to learn that this company of producers will be shortly completing their 100th talking picture.

In the meanwhile, they have released "Chand Chakori" at the Lamington and "Prabhu-Ka-Ghar" at the Royal Opera House.

At the studios, Director Chaturbhuj is reported to have completed "Phoolwari," a social subject and taken up a new picture featuring a new heroine.

Director Aspi is reported to be giving final touches to "Rajputani" featuring Jairaj and Veena.

Director Manibhai Vyas is reported to be in the final stages of "Dharti" featuring Trilok Kapoor and Mumtaz Shanti.

MANSATA TALKIE DISTRIBUTORS (Calcutta)

"Takrar" produced by Art Films is reported to have been released at the Jyoti Cinema in Calcutta, where it is drawing good audience. Another picture which these distributors have got ready for release is called "Rajlakshmi" produced by M. P. Productions and starring Kanan Bala.

NAVYUG CHITRAPAT LTD. (Poona)

"Din Raat," a social story which could not get a release date in Bombay has been released at Calcutta, Delhi, Lahore and Allahabad.

At the studios, Director Vedi has almost completed "Room No. 9", a detective thriller. Another picture under production is 'Paroo" starring Geeta Nizami, Randhir and others. Still one more planned for production is called "Shikayat" which is a social story. It will be handed over to Shahid Latif for direction.

DURGA PICTURES (Bombay)

Director Phani Majumdar is reported to have completed his musical comedy "Dur Chalen". The music of this picture is given by K. C. Dey.

OM PICTURES (Bombay)

Their maiden production 'Bridge' is being controlled by Rajlakshmi Pictures. It is evidently a social story featuring Biman Banerji, Rehana, Balraj and others. The shooting of the picture has almost been completed and the picture is expected to be ready for the screen within a month.

SHIVRAJ PRODUCTIONS (Bombay)

Producer-director Shivraj informs us that his maiden picture "Dhoke Baj" has been censored. The next item of production is a social comedy called "Dilawar."

PRAFULLA PICTURES (Bombay)

Producer-director K. Winayak has completed the shooting of his mythological comedy "Subhadra" featuring Shanta Apte, Ishwarlal, Yakub and others. This picture is reported to have become good entertainment. The next item of production is called "Bazaar," a social story.

A Story with Magic and Stunts

R. S. PRODUCTIONS PRESENTS

"MAHAPARA"

in

"KANGOO"

Led by:—QAMAR, SADIQ, SHAHZADA MALIK, ANWAR SULTANA, MAHENDRA DUTTA and BHATIA

Directed By:—G. CURRIMBHOY

Story & Dialogues by:—C. M. HUNAR. *Music:*—M. SHAFI.
Songs by:—SHEVAN RAZVI & C. M. HUNAR.
Produced by:—SURIYA ZULFI.

Produced under the personal supervision of

R. RAZVI

C. P. C. I.: GOVARDHANDAS LILADHAR, Bhusawal.
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For Particulars apply:—R. S. PRODUCTIONS, Vincent Road, Suraj Bhavan, Matunga, BOMBAY. Phone:—61014.

MURLI MOVIETONE (Bombay)

Director Ram Daryani has returned from his out-door shooting of "Shravan Kumar" and within a few days this picture will be ready for the screen. Featuring Chandra Mohan, Pahari Sanyal and Mumtaz Shanti "Shravan Kumar" is reported to have become a grand spectacle.

BRIJ PRAKASH PRODUCTIONS (Bombay)

Munshi Khanjar's story "Pick Pocket", a social theme, is nearing completion under the direction of Nari Ghadiali. This picture which is produced by Miss Brijmala and features Rajrani, Navin Yagnik and others.

NEW INDIA PICTURES (Bombay)

Director Sagir Asif has already completed the shooting of his social story "Hasrat" featuring Ranibala, Dilawar, Sadiq and others.

VASWANI ART PRODUCTIONS (Bombay)

After completing the out-doors of "Sassi Punnu' at Karachi, Director J. P. Advani has just returned to Bombay to shoot the indoors at the Shree Sound Studios. In the cast we find Geeta Nizami, Jairaj, Yashodhara Katju and others.

Recruit Brij Mohan Lal c|o Universal Tailors, Kutchery Road, Lahore, realises that he is not an influential person and yet feels that producers would some day give him an opportunity to express his acting talent.

JAGRITI PICTURES (Bombay)

"Song of Desert," a phantasy from Arabia, is reported to be drawing very good houses at the Kamal Talkies in Bombay. Directed by Bhagwan, the picture features Master Vithal, Amarnath and Khurshid Jr.

FILM WORLD (INDIA) LTD. (Bombay)

Mr. J. Udeshi, an old campaigner in the film industry has started this new production company. He is not telling us the name of his maiden picture but we hear it is a social subject.

MURARI PICTURES (Bombay)

With his usual slick efficiency, Producer-Director Mohan Sinha has almost completed "Omar Khayyam" written by Dr. Safdar Ah. The picture features Saigal in the title role. The next subject to go on the sets will be "1857."

Prakash Distributors Indore

PRESENT

VANMALA & SURENDRA

in

A Box-office Social Hit

"ARTI"

Supported by:- Harish, Hansa Wadker, Sheikh Mukhtar Kanahaiyalal, Pesi Patel, Ansari and others.

Directed by:- RAMCHANDRA THAKUR M.A.,

Music by - ASHOK GHOSH, MASTER ALI BUX.

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Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

MATTER OF BRAINS

"It was recently that I saw both the pictures, "Dragon-Seed" and "Ghulami." To be just, "Ghulami" is only the Hindi version of "Dragon-Seed". The tragedy is that "Ghulami" is not even one-tenth as good as "Dragon-Seed," although both the pictures have the same theme. Such was the case with "Dassi" and "Random Harvest" too. I am at a loss to understand as to why these Indian producers do not get their own stories for picture production."

LUCKNOW. G. N. Govel

TELLING ME?

"Two days ago I had the misfortune to see "Lakharani" at Nagpur. From the very start the thin audience was surprised at this Prabhat's latest.

"Well, in the end I was thoroughly disappointed. There is nothing except some spectacle and dancing. The story is unconvincing and clumsily put. The picture is a disgrace to the name of Prabhat, whose trumpet is becoming weaker day by day to the great disappointment of their vast well-wishers."

GONDIA. J. P. Bhargava,

SORRY.

"Film critics (?) as a general rule do more harm to the Industry by attributing insipid adjectives to the names of film stars. Words such as lotus-eyed, glamorous, bewitching, mysterious etc., when attributed to persons least deserving them, only tend to make these stars have a wrong notion of themselves.

"And Mr. Patel, I am very sorry to state that in this respect you are no better than these so called 'critics.'

"How can you justify yourself in calling Kishore a "genius" and Jayant Desai "a box office wizard."

"Surely, you don't wish to lose our faith in you for frank and fearless opinion about men and matters in movieland."

BOMBAY. G. Ramasubramanian

SAVE ME, FRIEND.

"The valuable service that is being done by "filmindia" is not going home to many of the South Indian film stars or the film public as they are not very proficient in the English language. Why not start a South Indian edition of "filmindia" in Telugu or Tamil language devoting mainly to the improvement of the present rotten state of South Indian film industry?"

CUTTACK. Pattapoo!

MYTHICAL ALRIGHT

"After seeing some of the current mythological films, I have come to the conclusion that instead of giving entertainment, these films are calculated to affect one's patience and mental tranquility. A dangerous ground for plot building has often been used by producers in the too familiar garb of mythology. By itself, mythological story is a good motion picture subject with a number of melodramatic incidents which though mythical are essentially entertaining. But unfortunately the story, as it is presented on the screen, however, becomes a terribly nerve-racking experience because it is handled with utter lack of imagination by the director."

PATNA. Satyendra Prasad Jamuar.

AND YET—

"'Hind Pictures' 'Laila Majnu' depicts a reckless waste of celluloid to us who are living in an atom-bomb age. The old order should change yielding place to new, but it is incomprehensible why producers should slide towards retrogression. How can an antiquated fable appeal to the twentieth century men? We clamour for pictures which should make a fresh approach to the variegated activities of our people from a new angle. We yearn for pictures which should pave the way for improving our social life, infuse in us a spirit of nationality and inculcate in us a sense of appreciating the hopes and fears of humanity at large. Gone are the days when maniacal lovers died for the sake of a woman's love."

DELHI. Miss Rajindra Kaur.

PAID FOR IT!

"Jamshed Wadia's 'Piya Milan' is easily the worst picture of 1945. It is a sad illustration of how precious celluloid can become mere trash unless producers use intelligence and foresight."

BANGALORE. N. S. V. Chalam

WHY ME?

"We do not want to live in the past any more. Draupadis, Meerabais, Savitris, Seetas and Shakuntalas were undoubtedly great women in their times. Today they are only legendary figures. We have had enough of them in our homes, schools, colleges and on the screen as well.

"We are tired of the modern social hits which are more often than not failures.

"There is the beautiful background of Burma, Malaya and Assam. Will it be too much to ask of you, an intelligent fearless critic, to give us the achievements of the Jhansi Regiment? We are politically awakened now. Fearless though you are will you fear the censor, who will live on our soil as long as British Imperialism lives?"

VILLE PARLE. Miss Tulsi.

NOTHING NEW

"I join hands with Mr. R. J. A. Somjee in deprecating the black-marketing in cinema tickets. If I am not mistaken, Calcutta with a population of over 40 lacs, must be leading in this respect. Barring a few cinema houses, everywhere this black-marketing is thriving in broad day light and in the full knowledge of the respective managers. Sometimes the tickets are sold at 200 to 300 per cent premium. I remember a Bengali family who had covered a distance of two and odd miles and had paid Rs. 3|- to the Gharriwalla, and had to pay Rs. 4| for each ticket of Rs. 1|6 to see "Udayar Pathev."

CALCUTTA. P. N. Sharma

PREJUDICED, ARE YOU!

In response to an advertisement in the "Bombay Chronicle," I presented myself at the office of Harischandra Pictures today exactly at five minutes before 12 o'clock. I was asked to wait as the time given for interview in the advertisement was 12-30 p.m. and I had committed a great offence by calling there half an hour earlier. So I took the only chair in the room and sat down. As the time for the interview drew nearer "new faces" began to arrive. At the prospect of every new comer I strained my ears to catch the tinkle of bangles, the

Nagendra Mujumdar plays the village barber and how in "Gvalan" a social story produced and directed by Mr. Baburao Patel.

rustle of a sari, the silver ring of an enquiring voice, but it turned out to be a "he" every time. All the "new faces" wore haggard expressions, were wretchedly dressed and had the general appearance of escaped convicts. At five minutes past 12-30 a short, stout-looking fellow wearing bush coat and glasses emerged from behind the screen partitioning the room, gave a swift but searching glance to us—no she—and sniffing like a mad bull marched over to the attendant whom I had met at the time of my arrival. "Tell them to come tomorrow at 2-30 p.m.," he stuttered in affected tommy accent and then disappeared downstairs. The non-appearance of a 'cow' had obviously enraged that bull! I wonder why these self-complacent fools do not go directly to prostitutes instead of putting in bogus advertisements in the newspapers with the hope of entangling some respectable girl, such baits cannot attract any girl—not even a prostitute. I think it is the duty of all the reputed studio-owners to take action against such devils in the film industry and to ostracize them by refusing to allow them to make pictures in their studios. If the employers of such mean and dirty tactics are not kicked out of the film industry at once that time is not far when educated and cultured persons would wince at the very mention of an Indian film producer and would gladly turn to the foreign producers who are going to invade the Indian soil in near future.

"Please don't send any money for publishing this letter."

BOMBAY. **Atib Usmani.**

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Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

******* (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good**
**** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.**

Pictures reviewed in "filmindia" from January 1945

A

(2*) **'Aina'** (Hindustani) (D.R.D.) March '45 issue—Social.—"presents the same old story—is a small money-maker."

(1*) **'Amrapali'** (Hindi) (Murli) Jan. '46 issue—historical romance—"proves a terribly boring experience."

B

(2*) **'Bari Baat'** (Hindustani) (Mazhar Art) Jan. '45 issue—Social.—"not at all a bad time-killer if you have nothing particular to do."

(1*) **'Bari Ma'** (Hindustani) (Prafulla) Sept. '45 issue Propaganda Social.—"year's most rotten show."

(1*) **'Bhagya Laxmi'** (Hindustani) (Laxmi) May '45 issue—Social.—"proves just so much trash."

(2*) **'Bhai Jan'** (Urdu) (United Films) Dec. '45 issue—Social—"presents the usual sob-stuff."

(2*) **'Bhartruhari'** (Hindustani) (Navin) Aug. '45 issue—Mythological.—"nothing much."

(2*) **'Bondita'** (Bengali) (New Talkies) July '45 issue—Social.—"sob-stuff pure and simple."

(1*) **'Burma Rani'** (Tamil) (Modern Theatres) May '45 issue—propaganda social.—"a crude war thriller."

C

(2*) **'Caravan'** (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(2*) **'Chal Chal Re Navjawan'** (Hindustani) Filmistan) Jan. '45 issue—Social.—"is not worth seeing twice."

(2*) **'Chand'** (Hindustani) (Prabhat) Feb. '45 issue—Propaganda Social.—"a light entertainment."

(3*) **'Chandragupta'** (Hindi) (Jayant Desai) April '45 issue—Historical.—"Historically incorrect but entertaining."

(3*) **'Chhamia'** (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social.—"presents sensible entertainment."

(1*) **'Chand Tara'** (Hindustani) (Asiatic) Dec. '45 issue—Social.—"a stupid time-killer without even a single moment of intelligent relief."

D

(1*) **'Dotana'** (Bengali) (Eureka) June '45 issue—Social.—"just rotten and disgusting."

(2*) **'Dui Purush'** (Bengali) (New Theatres) Nov. '45 issue—Social.—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

E

(3*) **'Ek Din-ka-Sultan'** (Urdu) (Minerva) Jan. '46 issue—historical romance—"a picture worth seeing, at least for some good entertainment."

G

(1*) **'Gaali'** (Hindustani) (N. R. Desai Productions) March '45 issue—Social.—"presents disappointing entertainment."

(2*) **'Ghar'** (Hindustani) (Sunrise) Jan. '46 issue—Social—"a good picture to see though it drags at places."

(3*) **'Geet'** (Hindustani) (Kardar) Sept. '45 issue—Social.—"a picture worth seeing."

H

(4*) **'Hamrahi'** (Hindustani) (New Theatres) Oct. 45 issue.—Social.—"a picture which is worth going a long way to see."

(1*) **'Hospital'** (Hindustani) (M. P. Productions) April '45 issue—Social.—"presents stupid and boring stuff."

(2*) **'Humayun'** (Urdu) (Mehboob) July '45 issue—Historical.—"Sadly fails to entertain."

I

(2*) **'Ismat'** (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

J

(2*) **'Jwar Bhata'** (Hindustani) (Bombay Talkies) Jan. '45 issue—Social.—"nothing outstanding—yet it is not a bad time-killer."

K

(1*) **'Kiran'** (Hindustani) (Ramnik) July '45 issue—Social.—"just a rotten picture."

(2*) **'Krishnarjun Yuddha'** (Hindi) (Murari) Sept. '45 issue—Mythological—"a boring story."

(2*) **'Kaise Kahun'** (Hindustani) (Pancholi) Jan. '46 issue—social—"is not such an awful time killer."

L

(1*) **'Lakharani'** (Hindustani) (Prabhat) Dec. '45 issue—costume fantasy—"a picture too rotten for words."

(2*) **'Lalkar'** (Hindustani) (Jayant Desai) Feb. '45 issue—Social.—"not a bad time-killer if you are not looking for anything intellectual in it."

(2*) **'Lal Haveli'** (Hindustani) (Bombay Cinetone) Feb. '45 issue—Social.—"continues to entertain throughout its length."

(1*) **'Lady Doctor'** (Hindustani) (Venus) June '45 issue—Social.—"should be considered an all round flop."

(2*) **'Leila Majnu'** (Urdu) (Hindi) June '45 issue—folklore.—"proves slightly boring."

M

(1*) **'Maha Maya'** (Tamil) (Jupiter) March '45—issue—Mythological.—"moderate stuff without much entertainment."

(2*) **Miss Devi'** (Hindustani) (Laxmi) Oct. '45 issue—Propaganda Social.—"a pretty cheap production."

(2*) **'My Sister'** (Hindustani) (New Theatres) March '45 issue—Social.—"a common story clumsily done—expected to run well because of its orthodox theme."

(1*) **"Mumtaz Mahal"**—(Urdu) (Ranjit) Dec. '45 issue—Historical—"a disgusting distortion of history."

(2*) **'Mun-ki-Jeet'** (Hindustani) (Shalimar) Nov. '45 issue—Social.—"though travels a bit leisurely before interval, it gathers some tempo and drama after the interval."

(1*) **'Maharathi Karna'** (Hindustani) (Prabhakar) Nov. '45 issue—Mythological.—"a ludicrous portrayal of Mahabharat."

N

(2*) **'Nala Damayanti'** (Hindi) (Janak) July '45 issue—Mythological.—"a killing time-killer."

P

(1*) **'Pannadai'** (Hindi) (Pradeep) May '45 issue—Historical.—"Proves a heart-rending flop."

(3*) **'Panna'** (Hindustani) (Navyug) Aug. '45 issue—Propaganda Social.—"a good time-killer."

(1*) **'Path Bendhey Dilo'** (Bengali) (De-Luxe) July '45 issue—Social.—"a picture better avoided than seen."

(3*) **'Phool'** (Urdu) (Famous) June '45 issue—Social.—"a good picture if you do not mind a bit of morbid entertainment."

(1*) **"Paduka Pattabhishekam"** (Tamil) (Gemini) & (Rajarajeshwari) April '45 issue—Mythological.—"proves utterly disappointing."

(1*) **'Piya Milan'** (Hindustani) (Wadia Movietone) Nov. '45 issue—Social.—"all round rotten and boring show."

S

(1*) **'Sawan'** (Hindustani) (Sanjiwan Art) June '45 issue—Social.—"waste of celluloid."

(1*) **'Seetha Rama Jananam'** (Telugu) (Prathibha Pictures). July '45 issue—Mythological.—"all that it can do is to create some disgusting boredom.

(5*) **'Shakuntala'** (Stage) (Hindustani) (Prithvi Theatres) April '45 issue—Mythological.—"an excellent production."

(1*) **'Shrin Farhad'** (Urdu) (Pancholi) June '45 issue—Folklore.—"intensely boring picture."

(1*) **'Sri Valli'** (Tamil) (Saraswati) July '45 issue—Mythological.—"a stupid and boring affair."

(1*) **'Subah Sham'** (Urdu) (Indrapuri Studio) Dec. '45 issue—Social.—"a dead picture. It has neither life nor movement."

T

(2*) **'Tadbir'** (Hindustani) (Jayant Desai) Jan. '46 issue—social—"tolerable in parts."

(2*) **'Tahsildar'** (Telugu) (Jagdish Films) May '45 issue—Social "a good time-killer."

(1*) **'Taramati'** (Hindustani) (Ramnik) Nov. '45 issue—Mythological.—"fails to move—is one long sequence of boredom."

U

(1*) **'Uspar'** (Hindustani) (Sun Art) May '45 issue—social.—"becomes a spineless stuff."

V

(3*) **'Veer Kunal'** (Hindi) (Kishore Sahu) Jan. '46 issue—historical—"is a picture more for the intellectuals than for the masses."

(3*) **'Vikramaditya'** (Hindi) (Prakash) Aug. '45 issue—Historical.—"becomes an entertaining picture.

(1*) **'Vish Kanya'** (Hindustani) (Ranjit) March '45 issue—Folklore.—"a motion picture poison one would not like to swallow."

(2*) **'Village Girl'** (Hindustani) (Ramnik) Nov. '45 issue—Social.—"a pleasant picture to see—story misses emotional target."

Y

(2*) **'Yateem'** (Hindustani) (Central Studios) July '45 issue—Social.—"makes good impression."

Z

(3*) **'Zeenat'** (Hindustani) (Eastern Pictures) Jan. '46 issue—social—"a picture worth seeing though presents popular emotional theme."

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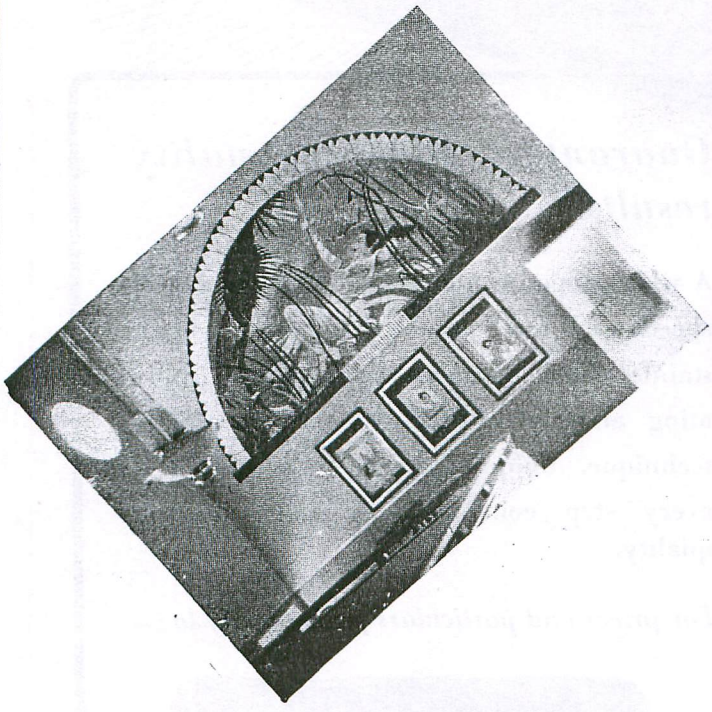

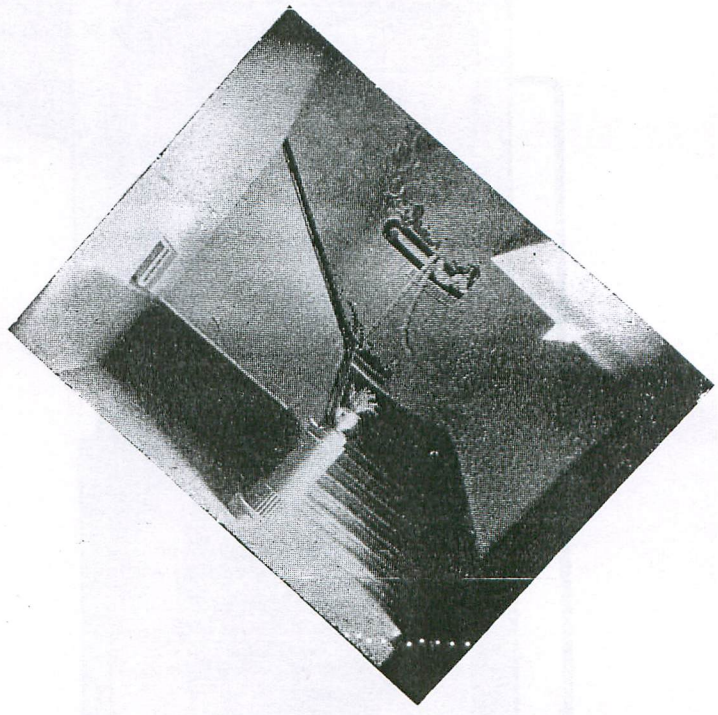

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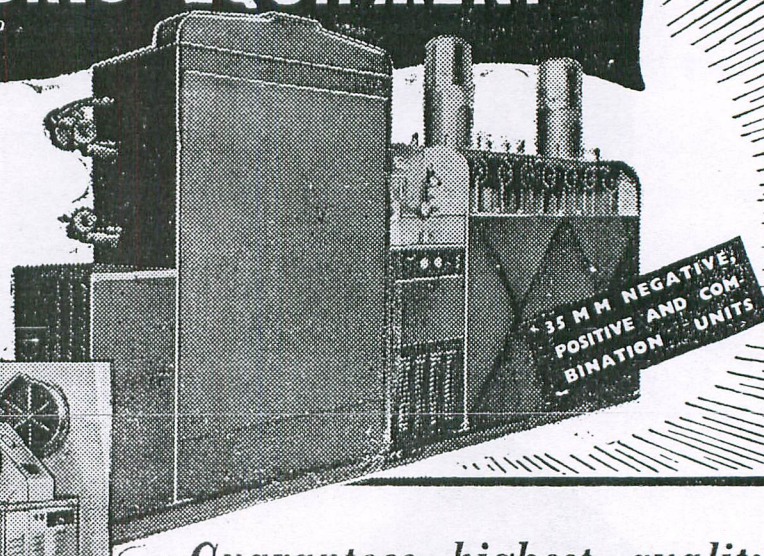

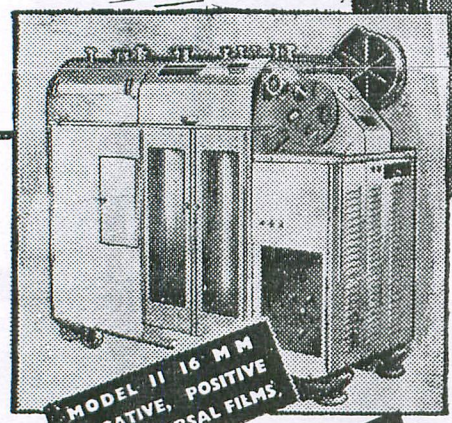

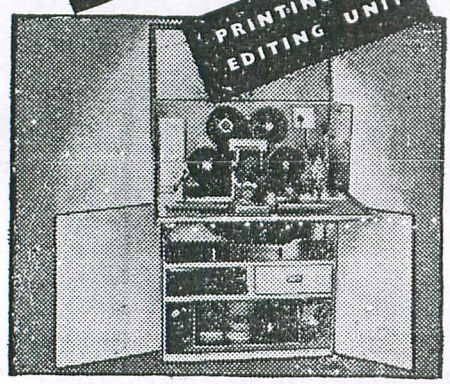

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